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6/60

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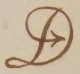
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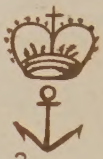
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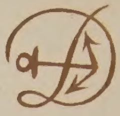
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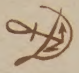
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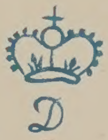
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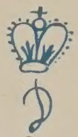
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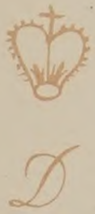
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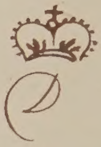
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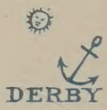

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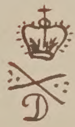
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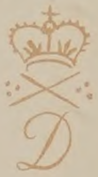
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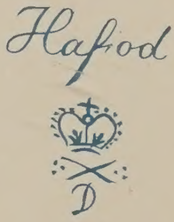

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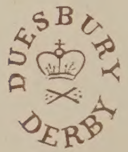
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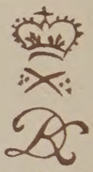
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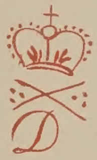
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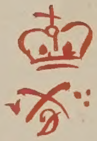
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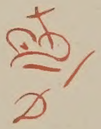
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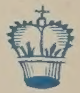
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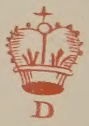

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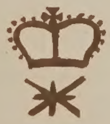
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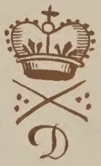
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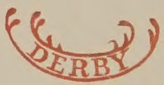

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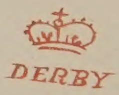

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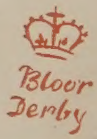
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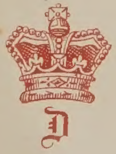
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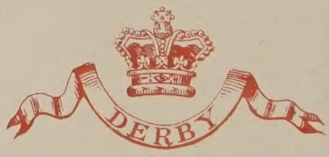

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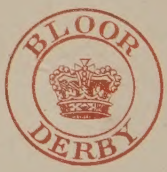
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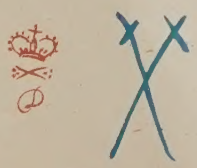
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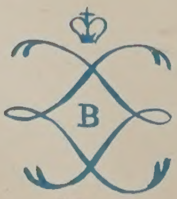

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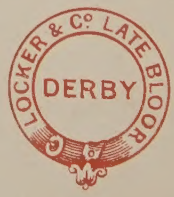
LOCKER & Co LATE BLOOR
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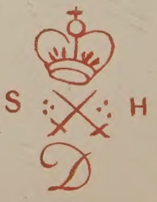

31

THE
OLD DERBY CHINA FACTORY:
THE
WORKMEN AND THEIR PRODUCTIONS.

738 H1

CONTAINING BIOGRAPHICAL SKETCHES OF THE CHIEF ARTIST WORKMEN,
THE VARIOUS MARKS USED, FAC-SIMILES COPIED FROM THE OLD DERBY PATTERN BOOKS,
THE ORIGINAL PRICE LIST OF MORE THAN 400 FIGURES AND GROUPS,
ETC. ETC.

BY JOHN HASLEM.

LONDON:
GEORGE BELL AND SONS, YORK STREET,
COVENT GARDEN.
1876.

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PREFACE.

For a hundred years the Derby China Manufactory was carried on, and during the greater part of that time enjoyed a national, not to say a world-wide fame. The ware produced was highly prized by persons of cultivated taste; it furnished the tables of the Sovereign and the Nobility; the works were frequently visited as affording a remarkable illustration of manufacturing and artistic skill; and the value which uncostly materials acquired by careful preparation and combination, and by tasteful ornamentation, was happily expressed by Dr. Samuel Johnson, who, when he visited the works in 1777, observed that its productions fetched a price equal to what would have to be paid for similar articles of silver. It is not going too far to say, that the china of the Duesburys is worthy to compare with the ware which Wedgwood produced in another branch of ceramic art.

The long protracted mental incapacity of Mr. Robert Bloor was followed, in 1848, by the close of the works, the removal of the models, moulds, and other plant to the Staffordshire Potteries, and the scattering of the workmen. But the fame of Derby china has survived the Factory, and it now ranks very high in the estimation of collectors. Specimens are eagerly sought after, fetch great prices, and form some of the most highly valued contents of cabinets.

This growing appreciation of Derby china has naturally excited curiosity with regard to the history of its manufacture. In 1857 I published a series of letters, giving information, then quite new to the public, concerning the old Factory, and some of the principal painters and modellers. My knowledge of these facts, and of the much fuller particulars which this work contains, was derived from my having spent, as boy and man, thirteen years in painting at the works, and from the continued interest I took in them, owing to my uncle, the late James Thomason, having been manager for about thirty years. The pursuit of another branch of art took me to the Metropolis, but my interest in the Derby china works never diminished, and I took every opportunity of extending my knowledge of them from the survivors of the early workmen; the principal of these being Samuel Keys, George Mellor, William Wheeldon, George Hancock, and William Locker. Keys had been apprenticed to the first Duesbury, Mellor to the second, and the others were employed at the factory early in the present century. To the information I gleaned from them I have added much since obtained from Miss Duesbury, the grand-daughter, and from the late Mr. Henry Duesbury, architect, great-grand-son of the founder; and from various other sources; and whatever defects may be found in what I have written, I have spared no pains to secure the merit of accuracy. I may venture further to claim the advantage of possessing a practical acquaintance with the subject I have written about. It is almost impossible for the cleverest amateur to avoid mistakes in forming an opinion respecting articles produced by a series of mechanical, chemical, and artistic processes.

Of late years a commendable disposition has been shewn to recognize the merits of the individual workman, and I have given biographical sketches of many of the principal painters and modellers, and of some of the best gilders. The lives of several of these men possess considerable interest. They were not mere copyists, but were influenced by a true artistic spirit, and went to nature for their models. Some of them, especially Pegg, the Quaker, present interesting studies of human nature, and their biographies illustrate the state of society in their day.

Various causes have been assigned for the decadence of the old Derby china works. Doubtless divers untoward circumstances contributed to that result; but the system adopted of manufacturing goods to be disposed of by auction was most damaging, as it tended to lower the high standard of excellence which was never lost sight of by the Duesburys. At no time, however, down to the final close of the factory, was it destitute of talented artist workmen. It is no small proof of this that of the later Derby apprentices many gained important and responsible positions at some of the principal porcelain and earthenware manufactories, as enamel colour makers, managers, designers, or foremen. Indeed it became a popular saying in the Staffordshire Potteries, that "a Derby man has an extra wheel." Two left England and became manufacturers, and large employers of labour in America; and others, as enamel painters, were honoured with the highest patronage in this country. For such results some credit may fairly be given to the training the men received at the old Derby works. Nor should it be forgotten that the foundation of the skill which secured the success thus attained was laid when no public provision for art education existed; and the Derby China Manufactory thus proved, in its own department, a real School of Industrial Art.

The general belief that sedentary employments tend to shorten life received no confirmation from the Derby china painters and modellers, many of whom lived to an advanced, and several to a remarkable age. Two circumstances may help to account for this longevity. The painters spent a good deal of time out of doors sketching from nature, whilst many of the men were devoted anglers, and not a few distinguished themselves in out-door sports, as foot-ball, cricket, running, &c. Their work, too, was not a mere monotonous repetition of mechanical manipulation. All the processes of china manufacture excite the interest, as they tax the intelligence and ingenuity of the workman. The modeller and the potter find delight in the exercise of the skill which creates beautiful forms from shapeless matter, and the painter in the art which decorates those forms with glorious colour. Each finds pleasure in the gradual progress of his handiwork, and in producing what he has reason to think will be admired and prized by the gifted and refined. All employments in which the mind is agreeably occupied must tend to engender cheerfulness; and what can more conduce to length of days? It has been aptly said that—"Perhaps of all the fountains of enjoyment open to human beings, the fullest and the strongest is that of work or labour when it is done with heart and interest."

To my friend, Mr. James Hancock, of Worcester, I am indebted for much information of a technical character, to which his extensive practical experience and thorough knowledge of ceramic chemistry give special value. I have to thank Mr. R. W. Binns, F.S.A., of Worcester, for the use of two old Derby pattern books, which have assisted me in describing, and in illustrating by coloured plates, many varieties of the ware, and of the patterns with which it was decorated. These, with a description of Derby marks, the practice of the men in marking, the systematic forgery of marks, and the imitations of old china, will, I trust, prove useful to amateurs and collectors. I have much pleasure in expressing my obligation to Mr. Thomas Hall, Editor of the *Derby Reporter*, for his assistance in revising this work as it passed through the press, which has been the more valuable as I am an inexperienced writer, and have no pretension to literary ability. My chief aim has been to tell a "plain unvarnished tale," and I venture to hope that the accuracy and interest of its matter may atone for any want of skill in the narrator.

Derby, 1875. JOHN HASLEM.

EXPLANATION

OF

MARKS IN FRONTISPIECE.

THE marks in the frontispiece give a good idea of the varieties in form and colour which were used at the Derby factory at different periods. Five colours are given, viz., Gold, Blue, Purple, Puce, and Red. Those usually called puce embrace a great variety of shades, running from a cool neutral to a warm tint bordering on rose-colour. This may be accounted for by the fact of these, so called, puce marks being made with purple and blue, or with blue and rose-colour mixed, to all appearance at random, hence the great variety of tints. Besides these other colours were occasionally used, as a light brown, not unlike gold at first sight, green, black, &c. These, however, may be considered to form exceptions to the general rule, which appears to have been to mark occasionally in gold, but much oftener in blue, and in purple, and puce. These were the chief colours used until early in the present century, when the marks appear to have been first made in red or vermilion, a colour which it is highly probable belongs, almost exclusively, to the Bloor period. When others were used during this period they form exceptions to the rule, which undoubtedly was to mark in vermilion.

The first marks from Nos. 1 to 4 are as many varieties of the Chelsea-Derby marks, the first three of which are from Mr. Chaffers' *Marks and Monograms*, and are described in the chapter on Marks and Imitations (page 212). No. 5 is copied from a large comport, an early Derby pattern, dark blue border, richly gilt and jewelled. No. 6 is from tea ware, the pattern being the same as 7, Plate III., except that the wreaths are all in green. These pieces are all very old. No. 7 is a facsimile of the mark on the Rodney jug described page 202. No. 8 is from a comport called the King's pattern, having been first done for George III. All these were marks used before 1783; but the next, No. 9, is probably as early as 1764; it occurs on a small drinking mug which is fully described page 24. No. 10 is on tea ware decorated with an elegant gold border pattern. This mark, in the same colour or in puce, occurs more frequently than any other coloured mark on the rich tea ware which was manufactured during the last ten or twelve years of the last century, and probably the first few years of the present. No. 11 is a facsimile of the mark on the "Prentice plate" described page 65. No. 12 is taken from a dessert plate in the possession of Mr. Henry Evans, of Derby, who has several similar plates which formed part of a service manufactured for Lord Thurlow at the end of the last century. They are in all respects of the highest quality. Each piece has a beautifully painted view of the grounds at Hafod, North Wales, his Lordship's residence, and each has the view described in blue, as in the illustration. No. 13 is also on a dessert plate, and is the only instance of this mark which the writer has met with; it may not therefore have been much used, and as it was painted by hand the doing of it probably took too much time. Mr. Chaffers gives one with the name of Duesbury in a straight line, of which No. 12, page 215, is a copy. The next mark, No. 14, is also given in *Marks and Monograms*, and was used, the same authority says, by Duesbury and Kean about 1795.

The next thirteen marks were those used for nearly the last forty years before the close of the old works, or from about 1810 until 1848. No. 15 was the usual red mark as it was understood it should be done, but Nos. 16 and 17 shew the hasty and slovenly manner in which it was often painted. The next seven, Nos. 18 to 24, are carefully painted marks, which were done from about 1820 to 1830. Nos. 18 and 19 are on two richly ornamented lavender bottles. No. 20 is on tea ware belonging to Lady Chesterfield, described page 223. No. 21 is on a rich plate, painted with a group of flowers in the centre, and with chrome-green and sprigs of flowers in alternate panels on the border. A large dinner service was made of this pattern about 1825, for Mr. John Trotter, of Durham Park, each piece of which was marked, and also had his name in gold on the bottom. No. 22 is from a small drinking cup belonging to Mr. Henry Evans. Nos. 23 and 24 are copied from Derby figures—the latter from one of Dr. Syntax on horseback. Figures were at this time often marked in the same way, and, occasionally, useful ware also. Although some of the men marked in this careful manner, the majority of them continued to use the conventional mark, No. 15, until engraved marks came into general use.

Nos. 25, 26, and 27, are examples of the engraved marks which were used during the last eighteen or twenty years that the works were in existence. Besides these there were others of a similar character; for when the engraved plate was worn out it was not unusual for the engraver, in doing another, to vary it slightly. In all, however, there was either the Royal Crown, or Bloor, or a D; so that the mark was always distinctive.

The imitated, or to speak plainly, the forged marks which were done at Derby, were mostly either the Dresden, No. 28, or the old Sèvres, No. 29; and these were oftener done on figures, ornaments, or plaques, than on useful ware. The capital letters on the Sèvres marks are believed to have been used to denote the year of manufacture, beginning with A, in 1753; B, the following year, and so on until 1777, when the alphabet having been gone through, double letters were used until about 1800. The early Sèvres marks were those generally imitated at Derby, and where the letters B or D occur in them it is not unusual to consider they are intended for Bloor, and for Derby. This is an error, as the men simply copied the mark, and no such meaning was intended to be attached to the letters. One of the old hands corroborates this, and says in answer to a question put to him by the writer:—"When we had to put a false mark we endeavoured to do it as much as possible like the original, not caring much about it. The sin we did not consider belonged to us." It is even questionable if in some instances the painter knew that what he was doing was intended for the mark at all, as the piece from which the Dresden mark is copied bears in addition that of Derby also, in red, as in the illustration.

When not otherwise stated, these marks are from pieces in the writer's possession.

Mark No. 31 is that now commonly used at Mr. Hancock's china works in Derby. No. 30 is the first that was adopted by the firm in 1849; but, as described page 219, others, slightly varied, were at different times used.

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INTRODUCTION.

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DERBY CHINA FACTORY.

General History.

Founded by William Duesbury. Probable reasons for selecting Derby. Coarse Clays. Coal. General position of Ceramic manufacture in Europe in 1750. Early History of Derby works. Samuel Keys' account. Quoted by various writers. Draft of Partnership Agreement between Andrew Planché, William Duesbury, and John Heath. Probably not ratified. Cockpit Hill Pot works. Heath's bankruptcy. Sale of Cockpit Hill stock. Small figures first made at Derby. Rapid progress. List of articles made about 1763. Duesbury purchases the Bow and Chelsea works. Removal of Plant and Hands to Derby. Bacon, the sculptor, employed. List of goods manufactured for Philip Egerton in 1772-73. Sarah Duesbury. Catalogue of goods offered for sale 1773. Warehouse in London, 1773. Catalogue of articles. Extracts from ditto. Renown of Factory. Patronized by the Royal Family. Rumoured visit of George III. Printing in Derby. Richard Holdship. Specimens of printing. Dr. Johnson's visit. Death of Duesbury. Succeeded by his son. Royal and other patronage. Failure of second Duesbury's health. Takes Michael Kean into Partnership. Family differences. Death of the second Duesbury. Kean marries Mrs. Duesbury. The third William Duesbury did not take to the business. Became a Colour maker at Bonsall. Died in America.

Factory advertised for sale 1809. Bought by Robert Bloor. Death of Kean. His Miniatures. His son, Captain Kean. Loss of *President* steamship. Change of style under Bloor. Seconds ware and Auction system. Deterioration of goods. Large sale by Auction, 1823. Final payment for Factory. Bloor's mental derangement. James Thomason's management. Final close of the works. Sale of Plant and Stock to Samuel Boyle, and removal to the Potteries. Matching of Derby Patterns. Boyle's difficulties. Moulds, Models, etc., again sold and dispersed. Death of Boyle. The Bloor Family. Sites of the Factory. Hutton's account of. New works erected for making Creamware and Earthenware. Samples of Creamware. Manufacture abandoned. James Fairbanks. Quotations from Glover's *History of Derby* corrected. Materials ground at Little Eaton, St. Michael's Mill, and at King's Mills. Description of the two works and present state of sites. Number of Hands at different periods. List of Hands in 1832. Pair of Large Vases intended for William IV. Inscription for ditto. Present refused and sold. Politics of Hands. Derby True Blue Club Jug. Weekly Bills of an apprentice. 15

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INTRODUCTION.

As attention was turned in the earliest times to the making of vessels of clay, the Potter's art was doubtless one of the first practised; indeed, ancient historians generally mention it as having existed from time immemorial, and traces of it have been found amongst the remains of the most remote inhabitants of the world.

The art was practised by the Phœnicians, the most distinguished commercial people of antiquity. The kingdom of Egypt is believed to have been founded more than two thousand years before the birth of Christ, and very early in their history the Egyptians had attained great perfection in the art, and also in that of making glass. There is great probability that the practice of the art had extended over Egypt before the patriarch Jacob and his family took up their abode in that country; and when the Israelites left, Moses is supposed to have taken away with him a knowledge of it. The Persians were well acquainted with and practised the different processes of manufacturing both earthenware and porcelain of an excellent quality, during a long period of ages. In the Catacombs of Thebes, which have been proved to have existed nineteen centuries before the advent of the Messiah, drawings have been discovered exhibiting in every variety of form the different processes of the potter's art, as then practised.

In the Scriptures frequent metaphors are taken from the processes of the potter, which clearly prove that the initial stage of the manufacture of earthenware, the fashioning of clay on the thrower's wheel, was familiar with the Jews when the Prophecies were written.

"Woe unto him that striveth with his Maker! Let the potsherd strive with the potsherds of the earth. Shall the clay say to him that fashioneth it, What makest thou?"—*Isaiah* xlv. 9.

"The word which came to Jeremiah from the Lord, saying, Arise, and go down to the potter's house, and there I will cause thee to hear my words. Then I went down to the potter's house, and, behold, he wrought a work on the wheels. And the vessel that he made of clay was marred in the hands of the potter: so he made it again another vessel as seemed good to the potter to make it. O house of Israel, cannot I do with you as this potter? saith the Lord. Behold as the clay is in the potter's hand, so are ye in mine hand."—*Jeremiah* xviii. 1 to 6.

"Shall the thing formed say to him that formed it, Why hast thou made me thus? Hath not the potter power over the clay, of the same lump to make one vessel unto honour and another unto dishonour?"—*Romans* ix. 20, 21.

A thousand years before the birth of our Saviour a colony of Phœnicians settled at the foot of Mount Vesuvius, and assumed the appellation of Etruscans. Here, in a large manufactory, and afterwards in smaller ones in other parts of Italy, they practised the art so successfully, that the elegance of their forms and the general perfection of their productions have scarcely been equalled since.

The earliest records of the Chinese mention the existence and practice of the art in great perfection. The most extensive work ever executed in porcelain is by them, the Tower of Nankin; it is three hundred and thirty feet high, and is entirely covered with China plaques, coloured; the colours being blue, green, brown, and white. It was erected about 1272, and is said to have cost £750,000. In Japan also, we are told that during the five centuries preceding the Christian era were manufactured both earthenware and porcelain of superior quality.

Greece was probably indebted either to the Phœnicians or the Egyptians for a knowledge of the art. It was extensively practised by the Romans, and, doubtless, during the middle ages, by most countries with any pretensions to civilisation.

It is said that porcelain was made at Florence as early as 1580, but that its manufacture was afterwards abandoned. There is, probably, no very authentic account of the making of porcelain ware having attracted much attention in Europe before the seventeenth century, when experiments appear to have been made almost simultaneously in different countries. Thus, while the celebrated Reaumur was prosecuting his researches in Paris, Baron de Böttcher, the German alchemist, whilst trying to discover the philosopher's stone, or the art of making gold, turned some of his crucibles into porcelain, which directed his attention into another channel, and so successfully, that about 1706 the establishment of the celebrated porcelain manufactory at Dresden was the result. Böttcher was thus instrumental in discovering a "philosopher's stone" of immense value.

Some writers date the commencement of the China works at Chelsea a few years before the establishment of the Dresden manufactory. Whether this early date be correct or not it would appear that researches in this direction were commenced as early in this country as on the Continent, with the exception, it may be, of Florence, as in 1671 John Dwight had a patent for "having by his own industry and at his own proper costs and charges, invented and sett up at Fulham the mistery of Porcelain or China and Persian ware." Again, in 1684 he protected "the mistery of porcelaine and other wares never before made in England or elsewhere." It would seem that the Doctor was in advance of the requirements of his day, as his invention met with such poor encouragement that he burnt his receipts and implements in disgust, and it is doubtful whether there is a specimen of his porcelain extant. Another version of this is that "he buried all his models, moulds, and tools, in some secret place on the premises at Fulham, observing that the production of such matters was expensive and unremunerative, and he wished, therefore, to put it out of the power of his successors to perpetuate the business."

Although the Chelsea manufactory may have been established earlier than has been generally supposed, it does not appear to have attained much celebrity before the middle of the eighteenth century, and its finest specimens were produced about that time.

The works at Bow were probably established a little earlier than those at Chelsea, but whatever the date may have been it is generally conceded that these two were the first porcelain manufactories in England which attained either celebrity or any amount of success.

Varieties of Ceramic Productions.

It may be desirable, in a work of this kind, briefly to indicate the composition of the principal varieties of ceramic productions, and to give some description of the processes of manufacture.

Earthenware embraces many varieties of pottery, all of which, in fracture, show a dry and earthy appearance, and all are perfectly opaque. The common ware is composed of pipeclay, marl, and flint. It is glazed with salt, which is thrown into the kilns when they are at their greatest heat. The salt (chloride of sodium) becoming decomposed, the soda combines with the silica of the clay, forming a coating of silicate of soda, as a glaze. One burning is all this kind of earthenware requires. Other common kinds require two fires, as, after the first, they are dipped in a glaze composed for the most part of lead and flint, which, on being again fired, coats the ware with a silicate of lead. A finer sort of earthenware is composed of pipeclay, china-clay, flint, &c. These are used in various proportions by different manufacturers, and the glazes are of a better character, being more like those used for china.

Porcelain is quite distinct from ordinary earthenware. The hard porcelain of France, Sèvres more especially, and of some other continental countries, is composed of china clay and felspar,* sometimes in nearly equal proportions, but generally the kaolin predominates; to these are added a small portion of sand or lime, sometimes of both. The glazes are chiefly felspar with a little lime, either in a state of chalk or gypsum. This ware is first fired at a low temperature and afterwards dipped in the glaze. It is then submitted to a much harder fire, thus, as it were, fusing the glaze and the body together into a compact mass. The first burning occupies some twelve or fourteen hours, and the second probably thirty hours. It is in the second burning this china acquires its transparency. On examining a fractured piece it will be found vitrified throughout, as though the glaze had permeated the whole substance.

The china, which is at this time made in England, although considerably harder than the old fritted bodies, is not nearly so hard as Sèvres, or other hard continental porcelain; and, instead of being composed only of felspar and kaolin, calcined bones, Cornish clay, and Cornish granite enter into its composition in the proportion of about two of bone to one of clay and one of stone. Different manufacturers use these in different proportions, and generally there is a rather less proportion of bone. The glazes are made of flint, felspar, Cornish granite, borax, soda, and lead. Some of these ingredients are fused together in a reverberatory furnace, or frit kiln; and, while in a molten state, drawn off into water. The compound thus produced is called frit. The other ingredients are added to this frit and the whole ground together for use. Ware made in this way, unlike hard porcelain, requires the greatest degree of heat in the first burning, thus giving it its transparency at once. The glaze is added afterwards, and being softer than the body, is fused at a lower temperature: fourteen hours probably for the second, while thirty hours may be requisite for the first burning.

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* China-clay (kaolin), felspar (petunse), and Cornish granite, are natural products; the last is better known as "moorstone" or "china stone," and kaolin is the decomposed felspar of the granite.

As a rule, English porcelain is more transparent than Foreign, but the glaze of the latter is harder through having no lead in it; it is, therefore, not so easily scratched or injured. English glazes are more like a coating of varnish on the ware, and when a piece is broken the fracture exhibits a dry appearance, and, not being vitrescent throughout, like hard porcelain, the glaze can easily be seen distinct from the body.

The earthenware and china of the present day are both made on entirely different principles from the soft china which was so extensively manufactured at St. Cloud, Chantilly, Sèvres, Chelsea, Bow, Derby, and Worcester, during the last century. Mr. Leon Arnoux, Art Director and Superintendent of Messrs. Minton and Co.'s manufactory, at Stoke-upon-Trent, says:—

> "It was in the attempts which were made to reproduce Chinese porcelain that these soft bodies were discovered. In making these attempts they succeeded, if not in making the hard porcelain, at least in creating a special pottery, new in every respect, and extremely remarkable. They fritted then a pure silicious sand with salts of potash, soda, lime, and alumina; this frit was very white, and as it did not contain any hydrate of alumina to make it plastic, they were obliged to add a certain quantity of a white calcareous clay: however, as the clay altered the whiteness and transparency it was used very sparingly, and they were compelled to give an artificial plasticity by using soft soap and gums. The processes for working such a mixture were long, unhealthy, and expensive. It was by pouring this liquid mixture into thick moulds of plaster that they gave the forms. These were afterwards finished by hand, if round on the wheel (lathe?) diffusing a great amount of vitreous dust, very prejudicial to the health of the workmen. These pieces demanded to be carefully supported in firing. Finally, they were covered with a glaze, which was a kind of flint glass, composed of white sand, potash, and lead. This porcelain is remarkable, and worthy to be esteemed by amateurs. It is only on this soft porcelain that we are enabled to fix the standard of perfection for beauty of glaze and nice amalgamation of colours. In this ware the painting on the surface of the glaze is so well incorporated in it that it seems to have been placed under it, and consequently acquires perfect brilliancy."

Beautiful as this China is, and highly as it is esteemed by collectors, that which is now made in this country is much more suitable for all useful purposes; the risk in the manufacture is diminished, and the cost in labour and materials less. There is, therefore, little probability of the manufacture of frit-bodied china ever again becoming general. The beautifully soft effect of the colours on these highly-prized pieces of old china has been admirably imitated at Messrs. Minton's, at the Worcester Royal Porcelain Works, at Coalport, and at Messrs. Copeland's. Some remarkably fine examples of vases and other ornaments manufactured by these firms were in the International Exhibition of 1871. These imitations are usually done on the ordinary porcelain. The part on which the subject is to be painted is coated over the ordinary glaze with one very soft, composed for that special purpose. The processes by which these imitations are produced, being complicated, are necessarily expensive. Effects can, however, be obtained which it is not possible to get on one glaze alone: thus the softness and delicacy of colours on old china is produced on the same piece, in combination with those colours which can only be got in perfection on the present harder glazes.

Mr. L. Arnoux, writing in 1851, says:—

"The old fritted bodies were gradually supplanted by those now generally in use. The first step was effected when, in 1768, Cookworthy introduced the Kaolin and Cornish stone (granite); it was, in fact, abandoning the vitreous way to return to the true ceramic process. The second and most decisive was accomplished when Spode, in 1800, introduced bones in the mixture. The English soft porcelain then emerged from its transitory state, and was transformed into a well-defined and distinct kind, remaining to this day one of the most beautiful productions of the country."

He adds:—

"It is without interest at the present day attempting to revive the old fritted bodies; they try, however, at Sèvres; but I do not understand people inquiring after difficulties when they cannot add anything to the beauty or quality of the result."

The various ingredients forming China require to be well ground, and while in a liquid state to be thoroughly mixed together, so that their combination may be perfect. The excess of moisture is then evaporated, and when the air is expelled, either by pressure or by slapping large lumps forcibly together, the clay is ready for the potter. This latter process is necessary, for, if but small portions of air are left in the clay, it expands in the oven, and causes blisters or lumps on the surface of the ware.

Cups, and numerous other round articles, are first formed on the potter's wheel; this is called "throwing." They are afterwards moulded. Others are formed by "casting," or pouring the clay, while in a liquid state called "slip," into plaster moulds; and some, chiefly such as are not round, are formed *on* or *in* moulds, by hand, while the clay is in a plastic state. Round pieces are afterwards, when sufficiently hardened by drying, turned on a lathe in the manner wood is turned. Handles, and other prominent parts, are united afterwards with the same clay in the slip state.

After all moisture is thoroughly dried out of the pieces they are ready for the oven. The first burning, as already stated, occupies from twenty to thirty hours: this is done in the biscuit kiln, and the china is then said to be in the biscuit state. Afterwards it is dipped in glaze of about the consistency of thick cream, and then passed through the glaze kiln, the firing of which takes from fifteen to twenty hours. The patterns are afterwards added, and, for the third and last time, the ware is fired in an enamelling kiln from four to six or eight hours, according to the size of the oven. These three burnings are all that are usually given to china which is decorated with the ordinary run of patterns. Other pieces, into the decoration of which elaborate embellishments enter, require several additional burnings. BRAND, in his *Manual of Chemistry*, says:—

"When several colours are used they often require various temperatures; in which case those which bear the highest temperature are first applied, and subsequently those which are brought out at a lower temperature."

Hence the artist first applies those colours which require the greatest degree of heat, in order that they may be well fused before he applies the delicate and tender tints in finishing his painting, as those would be, if not destroyed, seriously injured if submitted to the same high temperature which is required for those colours which he uses in the early stage of his work.

Much the same method is pursued by the enamel painter on metal, but usually even a greater number of burnings are necessary, frequently six, and sometimes more for a highly-finished subject. Another reason for these repeated burnings is that, as the colours undergo considerable change by the action of the fire, without them it would not be possible to get the exact tints required. Metal enamels are fired in a muffle, which is heated to the proper temperature before the enamel plate is introduced, and the firing only requires a few minutes, instead of the number of hours requisite for china, although the temperature necessary for a metal enamel is fully as great. China, if submitted to a sudden change of temperature, would crack, or probably fly into pieces, it has, therefore, to be placed, while cool, in a kiln, or large muffle, which is carefully closed up before the heat is applied; and after the kiln is "struck," or the fire removed, it remains closed until its contents are comparatively cool, as there would be the same risk of injury by too sudden exposure to the cold air.

The bases of colours for both china and metal enamels are the same, the only difference being that the fluxes are varied to suit the peculiarity of the enamel on the metal plates, and the glaze on china. All the colours are metallic oxides; the rose-colours and purples being made from gold, greens from chromium and copper, yellows from lead, antimony, and tin, red from iron, blue from cobalt, &c. Combinations of different oxides produce a variety of colours. These oxides are by themselves not fusible, they are, therefore, mixed with fluxes which melt at a low heat, and which hold the oxides in suspension. Most of the metallic oxides which are not volatile, or which would be dissipated by a strong heat, are used in the production of colours for painting on china, glass, or metal. The fusing of the fluxes acts as a sort of varnish to the colours, giving them that glossy appearance which has probably led to the erroneous impression that paintings on china are done *under*, not *on* the glaze.

An inferior blue was long employed under the glaze which was made from an impure cobalt ore. Late in the last century it was discovered that this impure ore contained, besides cobalt, oxides of other metals, such as iron, nickel, &c., which injured the colour. These oxides were extracted by chemical process, and the pure oxide of cobalt was obtained. From this oxide all the blues are made which are employed on china, and for the early introduction of this colour Derby soon became famous.*

It was not until early in the present century that the green oxide of chromium was introduced on china, and as it was found to be imperishable at the high heat of the porcelain furnace, it was soon introduced under the glaze. A few other colours were also early employed under the glaze, but owing to the uncertainty of obtaining the variety of delicate tints, from the want of fixity of the colours, and the liability of the glaze, in fusing, to mingle with and destroy to a great extent the less permanent oxides, they were only used in very common decoration. Printing under the glaze in such colours as blue, brown, black, drab, and a few others, was also practised at an early period. A much greater variety of colours is now used both for painting and printing under the glaze, and by peculiar management, and the adaptation of the glaze to suit particular colours, bold and exceedingly beautiful effects are produced; but the beauty and delicacy of first-class painting on the glaze cannot be obtained under the glaze, as the heat necessary to melt it would destroy or seriously injure the tender finishing tints.

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* Cobalt ores are found in Bohemia, Saxony, and France, but more abundantly in Germany, Sweden, and Norway. The following somewhat amusing anecdote connected with this mineral, from which a colour is produced which has been, and still is, more extensively used than any other in ceramic decoration, is given by THOMPSON in his *System of Chemistry*, 1804, vol. 1, p. 234 :—

"The word *cobalt* seems to be derived from *cobalus*, which was the name of a spirit that, according to the superstitious notions of the times, haunted mines, destroyed the labours of the miners, and often gave them a great deal of unnecessary trouble. The miners probably gave the name to the mineral out of joke, because it thwarted them as much as the supposed spirit, by exciting false hopes and rendering their labours often fruitless ; for as it was not known at first to what use the mineral could be applied, it was thrown aside as useless. It was once customary in Germany to introduce into the Church-service a prayer that God would preserve miners and their works from *kobalts* and spirits." *History of Inventions*, vol. 2, p. 362.

Such is its value now that the miners, instead of being alarmed or annoyed at the presence of the ore, eagerly search for, and gladly welcome its appearance.

This brief description may suffice to give some general notion of the interesting processes of china manufacture, but a thorough understanding of them can only be acquired by practical experience.

Majolica is a pottery formed of calcareous clay and is usually of a light buff colour. In this country it is made from various clays which are mostly got in our coal measures. It is fired at a comparatively low temperature, and afterwards covered with an opaque enamel made of lead, tin, sand, &c. During the last twenty years the manufacture of this ware has been brought to great perfection in England. It has hitherto been used chiefly for ornaments, and has also of late been adopted for outside architectural decoration, as on the new Exhibition buildings at South Kensington. The Arabs, as early as the tenth century, employed it in their buildings, and if they were not the inventors of the art, probably received it from the Persians. It was in Italy, about the middle of the sixteenth century, that the finest specimens of majolica were produced. Beautiful services were there made by order of Duke Guidobaldo, who made presents of them to the princes of his time, as French monarchs have since done with Sèvres china.

The works of Michael Angelo, Raphael, and Julio Romano had great influence on the decoration of majolica. Three of the most celebrated painters of this pottery were Orazio Fontana, called the Raphael of majolica; Giorgio Andreoli, called Maestro Giorgio; and Battista Franco; the latter being particularly celebrated for his beautiful arabesque ornamentation.

Palissy ware may be briefly described as being of a similar body to majolica, but, instead of opaque enamel being fused over it, is usually covered with transparent glazes of different colours. It was in attempting to imitate the Italian way of making majolica that Bernard Palissy invented this original ware, which was called after him.

Parian china is so called from its resemblance to the marble of that name. It is, like the hard porcelain biscuit of France and Germany, composed of kaolin, or china clay, and felspar. Parian is, however, much softer, a larger portion of felspar being used, which causes it to fuse at a much lower temperature. On the Continent the fireclays are better than in this country and will stand a more intense heat; their biscuit body contains a much less proportion of felspar than our parian, and a heat is necessary to fuse it which would be sufficient to melt the fireclay of which our seggars are made. Our parian is so soft that it is necessary to support the figures all round while in the fire with props made of the same material. Mr. Arnoux says:—

> "The difference in the colour of French biscuit and English parian is owing to the different method of firing. On the Continent all the air but what is requisite for the purpose of combustion is excluded from the oven; in English parian ovens air is abundantly introduced. The ware is fired in contact with an excess of carbonic acid, and as iron oxidises when heated in this gas, the result is the formation of a silicate of peroxide of iron of a reddish brown colour. It is this salt which, spread in small quantity in the mass of the biscuit, produces the pleasing creamy colour of parian."

Wedgwood's Jasper ware is composed of plastic clay, sand, and flint, mixed, to make it vitreous, with Cornish stone, felspar, glass, carbonates, and sulphates of lime and barytes.

In the iridescent ware made at Belleeck, Worcester, and some other places, the brilliant mother-of-pearl-like hues are produced with chloride of gold, or metallic nitrates, such as those of bismuth, iron, uranium, nickel, or cobalt. These lustres are fired at a low temperature, and are not, therefore, very durable.

The process of working all these clays is similar to that of working china clays.

Some parts of Dorsetshire abound with what is called ball, or pipe clay, which is much used in common pottery and also to some extent in some kinds of china. Clays of a better class are found in Devonshire, but the best kind of china clay (kaolin) is got in Cornwall. The method of getting it varies at different workings, owing to the situation of the mines. In July, 1871, the writer visited one of these kaolin pits in Cornwall, four or five miles from St. Austell, belonging to Messrs. John Martin and Co., one of the oldest firms for the getting of Cornish stone and clay in the district. These workings are on very high ground, the approach to them being on an ascent nearly all the way from St. Austell. From an eminence, close by, both the English and Bristol Channels are visible on a clear day. Unless the process be seen it is difficult to understand the way in which the clay is got. First, the surface of the ground, which miners call the "overburden," is cleared away; this is from 20 to 30 feet thick in this particular mine. The bed of clay underneath has been got to the depth of about 100 feet, and it is not known how much deeper it may extend, but the deeper the better the clay seems to be. Little rivulets are conducted to different parts of the mine, and the workmen easily, with pickaxes, crumble the mass into the small streams of water. This washes the clay away from the particles of granite which are not decomposed. The water containing the clay runs into large pits, or "catchpools," in the lower part of the mine, and by means of a powerful steam engine it is then pumped up into large tanks to settle. The water is afterwards drained off, and the clay put on pans and dried by artificial heat. The clay which is got at this mine is considered of the best quality, and is used by some of the first manufacturers. Strange to say only about a tenth part of this clay is used for what would appear to be its legitimate purpose, the making of porcelain, the remainder being purchased by linen, cotton, and paper manufacturers for the purpose of stiffening and giving a fictitious appearance of quality and solidity to their productions. Nine-tenths therefore of this beautiful material, after having served this temporary purpose, is entirely wasted. The streams in the neighbourhood of the numerous kaolin mines in Cornwall would appear, from their excessive whiteness, to be flowing with milk rather than with water.

HISTORY

OF THE

DERBY CHINA FACTORY.

WILLIAM DUESBURY, the founder of the Derby China manufacture, was a native of Longton, in the Staffordshire Potteries, where, in early life he had acquired some knowledge of enamelling and of the manufacture of earthenware, and a number of drawings in the possession of his descendants show that he possessed considerable talent as an artist. At what time he removed to Derby is uncertain, but he must have been there some few years before the middle of the last century. His father was a currier at Cannock, in Staffordshire, and retired from business about 1755, when he made over his stock-in-trade to his son William, in consideration of the latter supporting him for the rest of his life. The elder Duesbury then also removed to Derby, and resided in a small cottage near the Nottingham road. After his death the cottage was pulled down, and on the site William Duesbury erected the house adjoining the China works in which he, and after him the future proprietors of the works, resided.

Silk was the staple trade of Derby in 1750, but the Pot works on Cockpit Hill had then attained considerable importance. Duesbury's reasons for choosing it as the locality in which to establish a new manufacture can only be conjectured. The abundance of coal and coarse clays in Staffordshire, of each of which there is a large consumption in the manufacture of earthenware, was, doubtless, the chief cause of that locality being first fixed upon and afterwards becoming the great seat of ceramic manufacture. Although Derby is not in such proximity to clay and coal as the district from which Duesbury came, yet the neighbourhood produces both, and he was doubtless aware of the great importance of those articles in the manufacture which he contemplated. The fact of the town being remote from what was then rapidly growing into a great pottery district may have had some weight, as he might think he would not be so open to competition. These considerations, together with his having made the acquaintance of a maker of little china figures which, as will presently be seen, Keys speaks of in his short account of the factory, may have been among the reasons in deciding William Duesbury to make Derby the seat of his operations.

The following account, which is condensed from Mr. Binns's *Century of Pottery in Worcester*, will give a general notion of the position of ceramic manufacture in Europe at the time Duesbury commenced to make china in Derby:—

> "The most brilliant period of the manufacture had commenced at Meissen, in Germany, where it is said seven hundred hands were employed. At Vienna the manufactory was under the special patronage of Maria Theresa and the Emperor Joseph, and was producing those specimens which are now the most coveted of ceramic treasures. The Furstenburg manufactory was established in 1750. The Elector Maximilian Joseph had just taken under his care the Nymphenburg manufactory. At Florence the well-known Doccia manufactory was producing beautiful works. At Naples, under the fostering care of Charles III., the celebrated Capo di Monti china was gaining its well-deserved reputation. In France the porcelain works of St. Cloud, Chantilly, and Vincennes had attracted the attention of Louis XV., and the Royal establishment of Sèvres had not been founded. Bow china was at this time obtaining reputation in England, and at Chelsea the works were being carried on under the direction of Spermont." Spr

Considerable obscurity hangs over the early history of the Derby china works, and some amount of conjecture is necessary in order to bridge over the gaps which separate the scanty facts that have been handed down to us.

Samuel Keys, one of the old Derby hands, who was apprenticed to the first William Duesbury in 1785, and who died in 1850, in his 80th year, was the first who would appear to have given information concerning the commencement of the Derby china factory on which much reliance can be placed. The works had been established about thirty years when Keys was put to the business, and his knowledge of the first years of the factory would, doubtless, be derived from some of the workmen who had been there from the first. In his old age Keys was fond of talking of the early doings of the factory and about the early hands, and at the request of different people he, on several occasions, committed most of what he knew to paper, and his account has been quoted by Mr. Chaffers, in his *Marks and Monograms*, and by others who have written about the Derby works.

According to his account, a man in humble circumstances, who resided in Lodge Lane, a poor part of Derby, was in the habit of making small china figures, such as birds, cats, lambs, and other animals, which he used to bake in the oven of a pipe maker in the neighbourhood, named Woodward. Keys says there was a tradition that Duesbury engaged the services of this man, either when he first began to make china on the Nottingham road, near the foot of St. Mary's Bridge, or shortly afterwards.

In a short account of the Derby China Factory, by Mr. L. Jewett, which appeared in the *Art Journal* for January, 1862, it is conjectured that the maker of these small china images was a French refugee of the name of Andrew Planché, and he quotes a draft of an agreement in his possession in support of this. The draft bears date January 1st, 1756, and is headed "Articles of Agreement between John Heath, of Derby, in the county of Derby, gentleman; Andrew Planché, of the same place, china maker; and William Duesbury, of Longton, in the county of Stafford, enameller;" and records that "ye said John Heath hath ye day of ye date of these presents delivered in as a stock ye sum of one thousand pounds to be made and employed between them for ye carrying on ye said art of making china wares." This Andrew Planché, and the maker of the little china figures spoken of by Keys, might be one and the same; and, if so, to him some merit is due in connection with the first manufacture of china in Derby, thus indicating, in some measure, a French origin, as Planché probably brought his knowledge of the art from his own country. Mr. J. R. Planché, the dramatic author, in his "Recollections," which first appeared in the *London Society* Magazine in 1871, says his father had a brother whose name was Andrew, who was born in 1727 or 28, and he concludes that this French refugee was his father's brother, which is highly probable. He would be about twenty-eight years of age in 1756. He resided in Bath in 1804, and died there shortly after that year.

As, according to Mr. Jewett, the name of Planché does not occur again in connection with the Derby works, it is reasonable to conclude that the partnership was never ratified. It also seems doubtful whether Heath and Duesbury ever executed any partnership agreement, but if they did the connection was of short duration. Heath carried on an earthenware manufactory of some importance at Cockpit Hill, in Derby, in the middle of the last century, and there were, doubtless, considerable business transactions between him and Duesbury, Heath helping him with both money and advice; and, no doubt, from the knowledge and experience he had acquired in the manufacture of earthenware he had it in his power to render valuable assistance in Duesbury's kindred undertaking.

John Heath was a man of some consequence in Derby, having been twice, according to Hutton, elected Mayor of the Borough, first in 1763 and again in 1772. He and his brother Christopher, who also was Mayor in 1774, were bankers, but misfortunes overtaking them they became bankrupts about 1780. At that time there was a large stock of earthenware at the Cockpit Hill works, some of which was disposed of by auction, and in other ways in the town. Duesbury became possessed of a large portion of this stock, which he took to Ireland, and disposed of in Dublin advantageously. The remnant of the Cockpit Hill stock was removed to the China works on the Nottingham road, and remained there, in the old part of the factory, until nearly 1830, when it was sold in the lump to a dealer in the town, a circumstance which the writer well remembers.

Although at first only small figures, smelling bottles and small ornamental articles were made by Duesbury, it was not long before he turned his attention to the production of useful ware, for which in England Bow and Chelsea had already become distinguished.

Rapid must have been the progress of the works during the first ten or twelve years, as it was the custom, as early as 1763, to consign large quantities of goods yearly to London for sale. According to papers quoted in the *Art Journal*, as many as forty-two large boxes were sent to the metropolis that year, containing a great variety of goods, among which were the following:—

> "Large Inkstands at 42s. each, large Britannias at 36s., second-sized Huzzars at 12s., large Pigeons at 7s., small Rabbits at 2s., Chickens at 2s., large Quarters (of the globe) at 40s., Shakespeares at 42s., Miltons at 42s., Bucks on Pedestals at 2s. 6d., Jupiters at 68s., Ledas at 36s., Europa at 36s., Bird-catchers at 12s. 6d., second-sized Boys at 1s. 6d., small Baskets at 2s. 6d., other Baskets of different kinds; also blue fluted boats, Mosaic boats, sage-leaf boats, potting pots, candle cups, blue strawberry pots, fig-leaf sauce boats, octagon fruit plates, vine-leaf plates, coffee and tea pots, coffee cups, honey-comb jars, butter tubs, together with different figures, as standing sheep, feeding sheep, cats, bucks, boys, garland shepherds, Mars and Minerva, Neptune, the Muses, Diana, the Elements, Spanish shepherd," &c. &c.

It is within the writer's knowledge that nearly all the above-named articles, as well as those mentioned in the succeeding extracts, continued to be made until the close of the Factory in 1848.

Judging by these results William Duesbury was thoroughly in earnest in the work which he had undertaken, and from the first he seems to have been well aware it was of the utmost importance that he should secure the services of clever artist workmen; men who were as thoroughly in earnest as himself, and he evidently neglected no opportunity of doing so. When the celebrated China-works at Bow, and those at Chelsea also, were discontinued, he bought the plant at both places, and some of the best hands were transferred to Derby, together with the best of the models and moulds. This was in 1770 or shortly afterwards. The Bow concern was then closed, but the Chelsea works were carried on by Duesbury for some twelve or thirteen years longer, being finally closed about 1784, when more of the workmen, with the models and unfinished stock were removed to Derby. All this, combined with the fact of his having occasionally employed the eminent sculptor, Bacon, goes to prove that Duesbury was determined to avail himself of the best talent that money and careful inquiry could procure.

Few are the glimpses which we get of the progress of the works at this early period. Mr. Chaffers, in his *Marks and Monograms* gives a few tangible facts which are interesting, showing, as they do, the kind of goods which were manufactured shortly after the purchase of the Bow and the Chelsea works, and that Duesbury was fully alive to the importance of the valuable plant which such purchase had placed in his possession, and lost no time in turning it to account. A great part of the figures enumerated in the following extracts were made from Bow and Chelsea models.

In the possession of Sir Philip de Malpas Grey Egerton is an invoice of goods purchased by his grandfather, Philip Egerton, Esq., from William Duesbury & Co., Derby, in the years 1772 and 1773. Among the articles are the following:—

1772.	Nov. 7.	Pair of knotting figures, finely enamel'd & gilt	£2	2	0
1773.	April 7.	A Tythe pig groupe	0	16	0
		A pair, The Welch taylor and family . .	1	1	0
		A pair of small Prudence and Discretion .	0	12	0

In the same invoice is a dessert service consisting of forty-four pieces, which is still in the possession of the family, it is thus described:—"In the centre of each piece is painted a large bunch of grapes, and round the border, medallions of cameo busts of Roman Emperors, in white on chocolate ground, connected by festoons." Lord Vernon has a dessert set of which the above is an exact description. Both these services have the Chelsea-Derby mark, similar to Fig. 3 in the frontispiece.

The amount of the goods enumerated in the above invoice was £61. 2s. 6d., and it bears the receipt of "Sarah Duesbury, 9th July, 1774." Mr. Chaffers adds in a footnote that "Miss Sarah Duesbury was the daughter of the second William Duesbury, who managed the sale business over St. Mary's Bridge, Derby, for many years." She must, however, have been his sister, as the second William Duesbury was not married until twelve years afterwards, or in 1786. Although it is now just over a hundred years since the date of that receipt, it may be interesting to state that a daughter of the second William Duesbury still survives.

Mr. Chaffers says there was a sale of China by auction at the Royal Academy, Pall Mall, on February 9th and 10th, 1773, "being of the last year's produce of the Derby and Chelsea porcelain manufactories," and he gives a list of twenty-three articles from the catalogue of the sale which was published on that occasion, among which are the following:—

"2. Apollo and four Muses: Calliope, Terpsichore, Urania, Melpomene, finely modelled in biscuit.

3. A pair of sitting figures, with a dog and cattle (cat?), enamelled, and richly finished with lace.

5. Four groups of the Elements (Earth and Air, Fire and Water), finely modelled in biscuit.

6. Five Muses: Euterpe, Polyhymnia, Thalia, Erato, and Clio, finely modelled in biscuit.

7. A pair of sitting figures: gentleman singing, and lady playing upon the guitar, finished with lace in biscuit.

9. A pair of elegant sitting figures, finely enamelled: gentleman reading and lady knotting, richly finished with gold.
11. A pair of French horn and guitar figures, finely modelled in biscuit
12. A pair of sitting figures, with a dog and cat finely modelled, and finished with lace in biscuit.
13. A fine figure of Garrick in the character of Richard III., in biscuit.
15. A set of antique Seasons on pedestals, finely modelled in biscuit.
19. A pastoral group, finely modelled, with an antique vase, enamelled.
20. Four groups of the Arts and Sciences, viz.: Painting and Sculpture, Poetry and Music, and Astronomy, in biscuit.
22. A pair of sitting figures: gentleman playing on the flute, and a lady singing, enamelled, and decorated with gold.
23. A large group: Jason and Medea vowing before the Altar of Diana, enamelled, and richly finished with gold."

Probably Duesbury had not a warehouse in London previous to 1773, but in June of that year he opened one at No. 1, Bedford Street, Covent Garden, and at the same time he published a catalogue of twenty pages, comprising about 200 objects, from which Mr. Chaffers gives the following extracts:—

"Messrs. Duesbury and Co., proprietors of the Derby and Chelsea Manufactories, most respectfully beg leave to acquaint the Nobility, Gentry, and the Public, in general, that they have now opened a commodious warehouse in Bedford Street, Covent Garden, with large assortments of the following articles specified in this Catalogue. The ornamental part consists of Jars, Vases, Urns, Tripods, Altars, &c., designed in the Antique and Modern taste, &c. The useful part furnishing an extensive variety of rich and select Table and Dessert Services, &c. Great choice of Biscuit Groups and figures in a grotesque style, from accurate designs, elaborately finished even to the minutest imitation of lace."

Many of the objects in this catalogue are elaborately described, thus:—

"1. Their present majesties the King and Queen and Royal family, in 3 grouped pieces of biscuit—the centrepiece represents the King in a Vandyke dress, on a blue and gold basement, supported by 4 lions, leaning on an altar richly ornamented, in blue and gold, with hanging trophies of the polite arts and sciences. The crown, munde, and sceptre reposing on a cushion of crimson, embroidered, fringed and tasselled in gold. Height 14 inches."

"13. A set of 3 crimsoned-coloured crown topped *urns*, with white and gold buttoned squared anses, and circular cartouches, representing on the centre urn Venus and Adonis, painted after a drawing of Boucher, and a bouquet; the two side urns of the same form represent Dido receiving Æneas, Vertumnus and Pomona, and two landscapes; white and gold festoons pass through the anses. Height 13¾ and 9¾. N.B. Two other vases, No. 28, being added form a set of five."

"96. A pair of Mazarine blue and gold Chelsea jars, with white and gold foliage anses and bottoms; the two cartouches represent a shepherd filling the lap of a sleeping shepherdess with flowers, and a nymph uncovered in her sleep by a curious satyr; both are matched with flower pieces on the opposite cartouches."

Many years before his death Duesbury had succeeded in raising Derby china to such a degree of excellence that both for quality and artistic decoration, if not superior, it was, to say the least, equal to anything of the kind which had at that time been produced in this country. The works were largely patronized, not only by the best families in the county, and by numbers of the Nobility, but by Royalty also, extensive orders being executed for George III. and Queen Charlotte in the early part of their reign. At this time it may with truth be said that the Derby China Manufactory had obtained a national reputation. It has been stated that the King paid a visit to the manufactory in 1773, and that Duesbury then acquired the right of using the Royal crown in marking his ware. This, however, needs confirmation; but as to the fact of Royal patronage there can be no doubt, and that of itself would be sufficient to entitle him to the privilege of so marking his productions.

Whether the royal patronage extended to articles of an ornamental character does not appear, but the writer has samples of dessert ware, with the very early mark, which was made for the King about this time, and also a sample of breakfast ware of a later date, a description of which will be found in the chapter on Marks and Imitations. The patterns are neat and plain, and, so far, characteristic of the simple tastes of the good old King.

"Printing on china," Mr. Jewett says, quoting from a paper in his possession, "was introduced at Derby as early as 1764 by Richard Holdship, of Worcester." The process never, however, seemed to find favour with Duesbury, as very little appears to have been done, and the fact is interesting chiefly as it serves to prove that he was as early in the field with printing as Wedgwood and others, and that he was determined to avail himself of any new invention, the introduction of which was likely to be of advantage. Authentic examples of Derby printing must be very rare; the writer never saw but two, and one of these was a tea caddy in the possession of Miss Duesbury, grand-daughter of the founder of the works. It is covered all over with a printed pattern, and has the Derby mark, all in blue, under the glaze. This piece is of a much later date than 1764, and the blue is of a better quality than was made at that time. On the cover the name of Duesbury is scratched in the glaze, it is said by himself, from which it might be inferred that the piece was an experiment, rather than that such goods were then manufactured at Derby. The other is a half-pint drinking cup. The pattern is in the Chinese style, with Chinese figures. A fac-simile is given of the mark (fig. 9 in the frontispiece), which is in sight below the handle. The anchor over the word Derby, Mr. Chaffers says was Holdship's rebus on his own name, but what is intended by the sun over the whole can only be conjectured, and Mr. Chaffers does not name this in his description of a similar mark; the anchor is also slightly different. Both pattern and mark are in blue under the glaze; the colour is inferior in quality to that used on Miss Duesbury's tea caddy, and the general appearance of the piece is older, and would warrant the supposition that it may be one of the specimens done by Holdship shortly after he entered into the agreement with Duesbury in 1764, spoken of by Mr. Jewett. This piece is in the possession of Mr. J. B. Robinson, of Derby, who met with it in the village of Heage, in Derbyshire, in 1874.

William Locker, who became clerk at the factory in

1809, was of opinion that printing was practised at the Cockpit Hill pot works, as he remembered seeing among the old stock which was made there, and which lay at the old china factory, as elsewhere described, articles which had been printed. The writer also remembers seeing, among the same stock, pieces of that character, but cannot say whether they had been printed, or painted in imitation of printed patterns, as was often done at Worcester and other places.

Doctor Johnson visited the works in September, 1777, and Boswell, in describing the visit, says:—

> "I admired the ingenuity and delicate art with which a man fashioned clay into a cup, a saucer, or a teapot, while a boy turned a wheel to give the mass rotundity. I thought this as excellent in its species of power as making good verses in its species. The china was beautiful, but Dr. Johnson justly observed it was too dear; for that he could have vessels of silver as cheap as were here made of porcelain."

Good samples of articles which were made at Derby in the great doctor's time have been sold in our own day for their weight in gold.

William Duesbury died in November, 1786, when his son, also named William, succeeded to the concern. He inherited much of his father's talent and taste, and under his management the high reputation which the works had attained was, to say the least, well sustained. The King and Queen continued their patronage; extensive services were got up for the Prince of Wales, afterwards George IV., and for the great statesman, William Pitt. The Duke of Devonshire and "the beautiful Duchess" often visited the manufactory, considering it one of the lions of the county, and they were among its most liberal supporters. At no period of its history did the reputation of the Derby china manufactory stand higher than during the second WILLIAM DUESBURY'S connection with it.

In consequence of close application to the business Duesbury's health gave way, and in order to lessen his labours he took Mr. MICHAEL KEAN into partnership. Kean was an Irishman, and, when a student in Dublin, gained the medal of the Society of Fine Arts there in 1779. Before his connection with the Derby works he had practised as a miniature painter in London with considerable success. His portraits of ladies are full of grace and delicacy; they are well drawn and beautifully coloured, and some of his heads will bear comparison with the best works of Cosway in that walk of art, an art which photography in our own day has, to all appearance, extinguished. By his taste and skill as a designer Michael Kean helped to maintain the reputation of the Derby china works. Unfortunately, the connection led to family differences of a painful nature. Keys says but little in his account of this period, although he must have known a good deal, observing that he had "no wish to do so, as it would be distressing to his own feelings and unpleasant to others."

The second William Duesbury died in 1796 or 97. In 1786 he had married Elizabeth Edwards, a lady, judging from a portrait of her by Kean, still in the possession of her daughter, of considerable personal attractions. Three sons and two daughters were the issue of this marriage; the eldest, William, was ten years of age at the time of his father's death. Nathaniel, one of the sons, died in 1809, aged seventeen years. The youngest son, Frederick, practised as a physician in London, and died there about 1855. One of the daughters was married to Mr. Francis Jessopp, solicitor, of Derby, and died in 1866. The other daughter, Miss Duesbury, still survives, in her eighty-seventh year, and resides in London, and it is to her that the writer is indebted for these particulars concerning her family.

In 1798 Michael Kean married the widow of William Duesbury, and not his daughter, as stated by Mr. Chaffers in his *Marks and Monograms*, and since, on his authority probably, by other writers, Miss Duesbury being at the time but nine years of age. The eldest son of the second William Duesbury, also named William, being only ten years of age at the time of his father's death, was too young to enter into the business. On the marriage of his mother to Kean he was away from home, at a boarding school: afterwards, taking a dislike to the china business, he never took an active part in it. The manufactory was, however, carried on some years longer in the names of "Duesbury and Kean." This third WILLIAM DUESBURY left Derby, and early in the present century had an establishment for the making of colours at Bonsall, near Matlock, where he was the first to introduce the use of baryta as a substitute for white lead as a paint. During the commercial panic of 1826 he fell into difficulties, and shortly afterwards left England for America, where he died many years since.

Miss Duesbury's statement that her brother never took an active part in the business was corroborated by the late Mr. W. Wheeldon, who was there at the time, and he further stated that it was only at intervals he was seen in the factory. This William Duesbury was about twenty-three years of age at the time of the sale of the works. He painted landscapes in oil cleverly, thus showing that he inherited in some degree the artistic talent of his family.

In 1809 the Derby china factory was advertised to be sold, and was eventually disposed of to Robert Bloor in 1810 or 1811, who agreed to pay, in addition to certain annuities to the family of the late proprietor, the sum of £5,000 in instalments. Michael Kean, who had been separated from his wife for some time, then left Derby, and resided chiefly in London until his death in 1823, which is thus announced in the obituary of the *Derby Reporter* of November 13th in that year:—

> "A few days ago, in London, after a short illness, Mr. Kean, formerly proprietor of the porcelain manufactory in this town: he was much respected by all who knew him."

In the Exhibition of Miniatures on Loan at the South Kensington Museum in 1865, were four portraits on ivory, by Kean, lent by Mr. G. T. Manning: they were Lunardi the aëronaut, Colonel St. Leger, and two ladies, names unknown. A son of Kean, by his marriage with Mrs. Duesbury, was, for a time, Captain of the ill-fated steamship, *President*; he, however, gave up the command, stating as his reason for doing so that he did not like the build of the vessel, and that in his opinion she would, some time or other, break in two. On her next voyage she left the port of New York for Liverpool, March 11th, 1841, and is supposed to have been lost in a severe gale which occurred a day or two afterwards, and as she was never heard of again, probably Captain Kean's anticipations were well founded. The captain died in the Isle of Wight, where he had resided for some years, in March, 1873, in his 74th year.

The Derby China Manufactory had hitherto had at its head men of considerable artistic knowledge and experience; but Robert Bloor, who had been employed as clerk and salesman under Duesbury and Kean, had not these advantages. He, however, entered with energy on the undertaking, and with considerable success in a pecuniary point of view; but a marked change is observable in the articles which were produced after 1811. Large quantities of Japan patterns were executed, rich in gilding and gay in colours, and the general style of the patterns gradually assumed a more showy character. The manufactory was, however, never without talented workmen, and numerous beautiful ornaments, and many rich services were produced which, although they differed in taste from those of the Duesbury period, possessed much artistic excellence; and at no time did the reputation of the Derby works stand higher for the production of its celebrated biscuit figures.

In manufacturing china a large percentage is lost in the different burnings to which the articles are subjected, more particularly in the first, called the biscuit burning. The worst pieces are usually broken up at once, but those with slighter injuries are put aside and called "seconds ware." At the time Bloor took to the works there was a large amount of this seconds ware, the accumulation of many years; and, having to pay Messrs. Duesbury and Kean by instalments, Mr. Bloor had this stock hastily finished in striking but slight patterns, which he disposed of in large quantities by auction in different towns in Great Britain and Ireland. As these sales by auction extended over many years, it is not surprising that so much Derby china, much of it of an inferior quality, and somewhat gaudily decorated, has been preserved, and is occasionally met with in all parts of the kingdom. The novelty of these sales and the great estimation in which Derby china was held at their commencement caused the goods to find ready purchasers, and frequently a higher price was obtained than was asked for more perfect articles in the ordinary course of business.

This rapid method of converting large stocks of china into ready money was a temptation too great to be resisted, and as goods so purchased were taken by the purchasers with all their imperfections, it was not considered necessary to exercise the same care as formerly in their manufacture. These sales increased the business for a time, but it was a system which gradually led to the deterioration of the goods produced, and was, doubtless, the main cause of the decline of the works.

A sale by auction commenced in the large warehouse of the manufactory in September, 1822, which continued between three and four weeks, and in all probability it was partly with the proceeds of this sale that Bloor paid, on the 30th of December in that year, the sum of £3,544. 12s. 8d., that being the last instalment, including interest, of the debt owing for the purchase of the works from Messrs. Duesbury and Kean in 1811.

In 1828 Mr. Robert Bloor was afflicted with mental derangement, which continued until his death on the 11th of March, 1846, at Hathern, in Leicestershire. From 1828 until about 1844 the manufactory was under the sole management of Mr. James Thomason, and the able and thoroughly honest manner in which he discharged his duties during that long period won for him the respect and esteem of all who knew the trying circumstances in which he was placed, and the difficulties with which he had to contend. Mr. Thomas Clarke, maltster and corn factor, married Mr. Bloor's granddaughter and sole surviving descendant in 1844, took out a Statute of Lunacy the same year, and carried on the china works until the end of 1848, when they were finally closed. The following year Mr. Samuel Boyle, having purchased the whole of the plant, had it transferred to the Staffordshire Potteries. The purchase included unfinished stock, models, moulds, raw material, benches, stools, in short, every article however trifling, the whole of which was sent by water, and filled more than twenty canal boats.

Boyle's manufactory was at Fenton, and had formerly been Messrs. Mason's ironstone works. James Hancock, together with several other of the old hands, was engaged by Boyle, and for a time a good deal was done in matching, and in producing goods in the style of old Derby patterns. In the course of a few years, however, Boyle fell into difficulties, the things were again sold, and were dispersed among different purchasers. The greater part of the figure moulds and models fell into the hands of Mr. Cooper, Mr. Boot, and a few others; some are now in the possession of Messrs. Copeland, and that firm and others in the Staffordshire Potteries still occasionally make figures from old Bow, Chelsea, and Derby models. A great quantity of the old moulds, chiefly of useful ware, was on this occasion either broken up and thrown away, or sold as old plaster. Shortly afterwards Samuel Boyle left England for Australia, where he died a few years since.

As already stated, Robert Bloor died March 11th, 1846. His wife died ten years before, namely, on November 11th, 1836. His daughter Charlotte died, unmarried, six months after her mother, on May 11th, 1837, and Harriet, his other daughter, widow of Edward Ramsbottom, solicitor, of Liverpool, died on the 16th of December the same year.

SITES OF THE DERBY CHINA MANUFACTORY.

The site first occupied by William Duesbury when he commenced to make china in 1750, on the Nottingham road, was near the foot of St. Mary's Bridge. In the course of a few years, greater accommodation being required, a piece of ground about a hundred yards eastward from the bridge was purchased, which Hutton, in his *History of Derby*, says once belonged to his family, adding, in his quaint way—

> "It cost thirty-five pounds: but the purchaser, my grandfather's brother, being unable to raise more than twenty-eight, mortgaged it for seven. Infirmity, age, and poverty, obliged him to neglect the interest; when, in 1743, it fell into the hands of my father, as heir at law, who, being neither able nor anxious to redeem it, conveyed away his right to the mortgagee for a guinea."

On this spot were erected buildings which the same historian says were "elegant" and "internally replete with taste and utility;" and here it was that the Derby china works flourished for upwards of fifty years. A much larger factory was erected early in the present century on the eastern side of the old one. There was a distance of nearly seventy feet between the two, the space to the road being occupied by several buildings, the present Punchbowl public house being one of them. The old and the new works were connected by means of a narrow walled passage, called the "Birdcage walk" from the fact of its being covered over with strong iron wirework. This was immediately at the back of the premises now occupied by Mr. Woodward, watchmaker.

These new works were erected for the purpose of manufacturing creamware and earthenware, and both were made for a short period. The creamware, judging from the few known specimens extant, was scarcely inferior, either in the fine quality of the paste or in design and execution, to Wedgwood's creamware. Mr. John Wright Baker, of Derby, has a large jug painted with landscapes and flowers, probably a trial piece, as it is unfinished. This jug is known to have belonged to the Duesburys. Mr. J. B. Robinson, of Derby, has also several examples of this Derby creamware, which formerly belonged to James Fairbanks, one of the old Derby workmen. Fairbanks, who was foreman of the potters from 1822 until his death in 1837, was first put to those branches of the business, and according to his statement the manufacture ceased altogether shortly before Bloor succeeded to the concern in 1811. Glover, in his *History of Derbyshire*, 1833, says a steam engine was employed on the premises; but he had been misinformed, for, although an engine house formed part of the buildings, as the making of earthenware was abandoned an engine was never erected. A steam engine was intended for the purpose of grinding enamel colours, and the different materials used in china and earthenware bodies, and in their manufacture. At first Duesbury had part of the materials ground at Little Eaton, near Derby, at the mill now occupied by Messrs. Tempest; afterwards both materials and colours were ground, part at the mill at the bottom of St. Michael's lane, and part at King's Mills on the Trent, about eight miles from Derby.

The land on which the new factory was built extended from the Nottingham road about three hundred feet, and the frontage to the road was about two hundred feet. The whole of the space was not occupied by the buildings, as there was ample yard room, and part of the ground on the eastern side was used as a garden. All that is now (1875) standing of the frontage to the Nottingham road is the arch of the gateway which formed the entrance, under the large warehouse, into the factory, and which now serves a similar purpose to the back premises of the Liversage Arms Inn. Most of the old workshops, such as the potting and painting rooms, and others, have been converted into small dwellings. The land belongs to the Liversage Charity Trustees, and is held on a lease from them, which will lapse a few years before the close of the present century.

For a number of years prior to 1819 the older factory, which had been erected by Duesbury in the middle of the last century, had been closed, but in that year it was again partly occupied, two rooms by painters and gilders, in one of which the writer worked the whole of the time he was employed at the factory. One of the glaze kilns was also used, and occasionally one of the old enamel kilns. Several large rooms were at that time filled with unfinished and damaged ware in the white, among which was the remnant of the Cockpit Hill stock of earthenware. In 1835 the premises were again closed, and were never afterwards occupied for their original purpose. About 1845 the kilns and other buildings were pulled down and a Nunnery erected on the site, at a cost, it is said, of £10,000. The house adjoining the works, which had been erected by Duesbury and occupied by him, by his son, by Kean, and afterwards by Bloor, was not pulled down, but altered and made suitable for the requirements of the new establishment. The Nunnery in its turn lasted some sixteen or seventeen years, and was pulled down about 1863, the materials sold piecemeal, and the site has ever since been a waste. The length to the road is about 290 feet and the depth from 75 to 80 feet. On about half of this space stood the old Derby china works, the western half being occupied by the house and garden of the proprietors. Although there was nothing of a picturesque or ornamental character in the appearance of the old or the more modern buildings, it is a matter of regret that no view is known to exist of any part of them.

Two new streets have recently been laid out, bounding two sides of the site occupied by the older works; the one to the north has been christened Fox street, and that to the west Wood street. Instead of these, names might have been given bearing some reference to Duesbury and his undertaking, and which would have served to point out in future times the locality of the once famous Derby China Manufactory.

A writer in 1810 says that there were at that time between 300 and 400 hands employed at the Derby china works, and other writers who had not the opportunity of ascertaining the truth, have since repeated this statement. Glover, in 1833, says 400 were then employed. Mr. William Wheeldon, who was one of the flower painters from 1803 until 1822, said, that at no time during those nineteen years did the number ever exceed 200. In the edition of Hutton's *History of Derby*, published in 1817, the editor states the number as "about 200." Hutton himself, writing in 1790, says there were then about 70 people employed, and at no time before the building of the new and much larger part of the works could that number have been much exceeded, as there was not room for many more in the original building, which, as has been already shown, only occupied half the site on which the Nunnery was afterwards erected, or an area of 150 by 80 feet at most. In a space so limited the manufactory must have been small, and incapable of accommodating a large number of workpeople. It was usual between 1820 and 1835 to give the number of those then employed roundly as "about 200," although, part of the time at least, it was known to be considerably less.

The following names of those who were then engaged at the china works are from a list made in 1832:—

MANAGER.
Thomason, James.

TRAVELLER AND SALESMAN.
Allan, Alexander.

CLERKS.
Locker, William
Thompson, Joseph.

BODY MIXER.
Bloor, Joseph.

POTTERS.

Fairbanks, James, sen., Overlooker
Barlow, James
Fairbanks, James, jun.
Fearn, Samuel
Hopkin, William
Kirkland, William
Mellor, William
Morley, Thomas
Roe, Henry
Rouse, Edward
Taylor, Benjamin
Walklate, William
Webster, Samuel

FIGURE MAKERS, CALLED ORNAMENTAL REPAIRERS.

Whitaker, John, Overlooker
Blore, Robert
Goadsby, James
Hill, Thomas
Hopkinson, William
Perkins, John

PAINTERS.

Ablett, Richard, Landscapes
Dexter, William, Birds, &c.
Hancock, George, sen., Flowers
Hancock, John, sen., Ground-layer, Birds, &c.
Hancock, John, jun., Flowers, &c.
Haslem, John, Flowers and Figures
Lead, Leonard, sen., Flowers
Lucas, Daniel, sen., Landscapes
Lucas, John „

GILDERS.

Moscrop, John, Overlooker
Bloor, Robert
Burn, John
Broughton, Joseph
Buxton, John
Clarke, James
Eccleshare, Joseph
Hancock, George, jun.
Hancock, James
Hardy, Thomas
Hill, James
Hill, William
Hopkinson, Edward, sen.
Hopkinson, Edward, jun.
Hopkinson, Richard
Keys, Samuel, sen.
Kirkland, Edward
Lead, Leonard, jun.
Longdon, William
Lovegrove, John
Lovegrove, James
Lowe, George
Lucas, William
Millington, Henry
Morledge, Matthew
Osborne, Charles
Pedley, Henry
Pegg, Thomas
Richardson, John
Rogers, John
Rutland, Thomas, sen.
Rutland, William
Simpson, Mundy
Simpson, John
Slater, William, sen.
Slater, William, jun.
Slater, Joseph
Watson, William
Wingfield, John
Wright, Arthur
Yates, Edward

PAINTRESSES.

Baddaley, Jane
Bagguley, Mary
Buxton, Mary
Garratt, Mary
Goadsby, Easter
Mellor, Sarah
Purdy, Mrs.
Tetley, Mrs.
Wingfield, Sarah

BURNISHERS.

Cockeram, Mary, Overlooker
Ash, Phœbe
Askey, Kitty
Baddaley, Louisa
Bilton, S.
Birch, A.
Brooks, Betty
Bourne, E.
Collumbell, Mary
Fairbanks, Mary
Gordon, E.
Grundy, Sarah
Hand, Elizabeth
Hopkinson, Sarah
Lampton, Jane
Longdon, Mary
Lovegrove, Elizabeth
Mather, M.
Moscrop, Sarah
Mountford, Jane
Pearce, H.
Percival, Jane
Pratt, Mary
Rutland, M.
Shepherd, Mary
Spencer, Mary
Spencer, M.
Taylor, Hannah
Tomlinson, Louisa
Whitehurst, Sarah
Wingfield, Mary
Wood, Violetta

KILNMEN.

Bagguley, Thomas	Biscuit
Bagguley, George	
Burn, William	Glaze
Ratcliffe, James	
Hand, Joseph	Enamel
Mountford, Thos.	

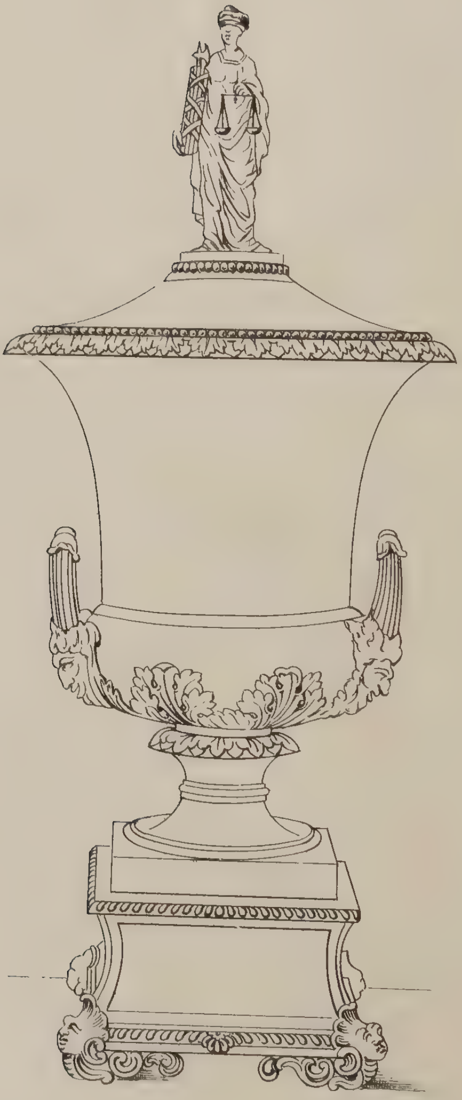
Wingfield, John, Glaze dipper

SLIPMEN AND OTHERS.

Newton, George	Slipmen
Wood, Samuel	

Borrows, William, Packer
Buxton, John, Bricklayer
Eccleshare, Edwd., Lodgeman
Lampton, William, Bone washer
Parrish, John, Ware sorter

Shortly after the passing of the Reform Bill of 1832 the workpeople at the Derby factory, wishing to show their sense of that measure, entered into a subscription for the somewhat bold purpose of making a present to the King, William IV. The names given above are from the subscription list which was made on that occasion by William Locker, and which is now in the writer's possession. As all the adults, both men and women, with few exceptions subscribed, a tolerably correct notion of the number of those who were employed at that time may be formed. This list contains 130 names, but there are not the names of more than three or four boys in it, and as there would be some forty or fifty at the works, the numbers would be between 170 and 180 men, women, and boys, who were at that time employed. This would, probably, be within twenty,



KING'S VASE.

or at most thirty of the largest number of hands ever employed at any one time, and that was, probably, about 1817.

After numerous consultations among the leading workmen it was decided that the present to the King should take the form of a pair of large vases. They were bell-shaped, and were modelled expressly for the purpose. They were decorated with a dark blue, or royal purple ground, and were richly gilt. On each side, in large panels, were views of Windsor Castle, painted by Daniel Lucas, and the seats of the chief ministers who had been instrumental in passing the Reform Bill. The vases stood upon pedestals, and were surmounted with covers on which stood a pair of figures made from the Chelsea models Nos. 161 and 162, one of *Wisdom* and the other of *Justice.* Altogether the vases were thirty-three inches in height, and had a very splendid appearance. A few others were afterwards manufactured, but they were not so richly decorated. There is one in the Geological Museum of London, without either the cover, the figure on the top, or the pedestal, of which there is an engraving in the Catalogue of the British Pottery and Porcelain in that Institution.

The following inscription, from the pen of the late Rev. James Gawthorn, of Derby, was written to accompany the vases:—

> "To the King's Most Excellent Majesty.
>
> "Sire,
>
> "The workmen employed at the China Manufactory at Derby, humbly beg your Majesty's acceptance of a pair of vases, which they have fabricated, as a sincere, though small testimony of their affection and loyalty to your Majesty's Person, of their grateful admiration of your Majesty's paternal and unwearied attention to the interests of all classes of the community, and especially of the solicitude your Majesty has evinced that your Subjects may be fairly and constitutionally represented in the Commons House of Parliament."

The vases, however, were never presented to the King. His Majesty's Ministers, who were communicated with through the Members for the Borough, considering it proper to decline the acceptance of them on the ground that His Majesty could not receive presents expressive of political sentiments. After a time the vases were sold, and in March, 1833, the money which had been subscribed for them was returned to the workpeople.

As a body the workmen at the Derby factory took the Liberal side in politics. To what extent this may have been an injury to the works it is difficult to say, but upon one occasion at least it lost them a commission, and that was the making of a large jug for the Derby True Blue Club. In 1813 this club thought well to intrust the making of the jug to the rival manufactory at Worcester, observing that such a set of radicals as the Derby china men were should have nothing to do with the making of it. This same jug is in the possession of Dr. Taylor, of Derby, and was shown in the Exhibition at Derby in 1870. Although it possesses some historical interest it is by no means a good example of ceramic manufacture. The painting of the emblematical decorations is of an inferior character, and the ground, so far from being "true blue," is of an indifferent grey colour.

The following are copies of five of the weekly bills of one of the apprentice flower painters during three years of his apprenticeship, in 1825 and the two following years. At that time there were twelve or fourteen painters who did landscapes, flowers, birds, fruit, &c., and at least forty japan painters and gilders, reckoning the apprentices of each class. With one or two exceptions they were all employed on "piece-work," *i. e.*, each workman was paid for what he did, every pattern, group of flowers, or landscape, having a fixed price. Some idea may therefore be formed, from these weekly bills, of the quantity of goods which such a number of hands were capable of turning out in the course of one week. The journeymen were paid in full for whatever they did, no deduction being made as in the case of the apprentices. Shortly after this time, however, in consequence of great depression in trade, which was very general, a reduction of wages was proposed, not by any alteration of the fixed prices, but each workman was required to deduct one-fourth from the amount of his earnings, or 25 per cent., and was limited to a certain sum weekly. This was not submitted to without considerable murmuring, and not until after a short "strike;" but after a time both potters and painters fell into the new arrangement. At a meeting which was held by the men on the subject at the time, one of the potters, who was indignant at the idea of so great a reduction of his earnings, observed that "Master might have been satisfied with a third, as he considered that would be quite sufficient!" The amusement caused by this novel notion on the part of the potter helped, in some degree, to reconcile the men to the proposed reduction.

1.

6 Paper Cases, groups and extra sprigs,	1st and 2nd fire	0	5	7½
6 Do. do. groups and sprigs	do. do.	0	4	6
7 Cabinet Cups, flowers all round	2nd fire	0	7	10½
12 Toy do. do. and stands	1st do.	0	2	3
6 Do. do. do.	2nd do.	0	2	3
1 Paper case, group and extra sprigs	1st do.	0	0	5½
		£1	2	11½
	"Stint" deducted	0	13	6
		0	9	5½
August 19, 1825.	Wages	0	4	0
		0	13	5½

2.

1 Set of 3 High handled vases, groups on one side,	2nd fire	0	4	6
2 Sets of 5 French vases do. do.	1st do.	0	11	3
12 Paper Cases, groups and sprigs	1st do.	0	4	6
2 Do. do. groups and extra sprigs	1st do.	0	0	11¼
		£1	1	2¼
	Stint	0	13	6
		0	7	8¼
October 21, 1825.	Wages	0	4	0
		0	11	8¼

3.

2 Sets of Swan handled vases, groups on one side, 2nd fire		0	11	3
1 Complete Tea set, consisting of 12 cups and saucers 12 Coffee cans, 2 Bread & butter plates, 1 Teapot, 1 Sugar box 1 Slop basin and 1 Cream jug, Coventry pattern, 1st fire		0	10	10½
6 Large Incense burners, sprigs		0	5	5½
		£1	7	7
	Stint	0	15	0
		0	12	7
August 11, 1826.	Wages	0	4	0
		0	16	7

4.

2 Coalport Baskets, groups and sprigs	1st fire . .	0	0	8
1 Set of Swan handled vases, groups	2nd do. . .	0	5	0
12 Small Baskets, sprigs	1st do. . .	0	2	6
6 Do. do.	2nd do. . .	0	1	3
6 Candlesticks, groups and sprigs	1st do. . .	0	2	9
4 Large Incense burners, flowers all round	1st do. . .	0	9	4
4 Gradroon edged Pen-trays, flowers	1st do. . .	0	6	5
		£1	7	11
	Stint	0	16	6
		0	11	5
January 12, 1827.	Wages	0	4	6
		0	15	11

5.

2 Soup Tureens, 1 20 & 2 16 inch Dishes, Gradroon edge, large groups in centre, with five sprigs on border,	2nd fire	0	18	1½
2 Table plates do. do.	2nd do.	0	2	5
2 14 inch dishes do. do.	1st do.	0	3	7½
12 Cups and 12 Saucers, Coventry pattern	1st do.	0	5	0
		£1	9	2
	Stint	0	16	6
		0	12	8
May 18, 1827.	Wages	0	4	6
		0	17	2

It may be stated, in explanation of these bills, that the apprentices' wages were 4s. per week until they were eighteen years of age, 4s. 6d. per week for the next two years, and 6s. during the last year of their apprenticeship. These sums, and all they got above a certain amount, which was called the "stint," was their own. The stint was raised 1s. 6d. each year, and was, during the last year, 18s. These sums, less the wages paid, may be considered the premium paid by each boy for learning his business.

The bills have been selected in order to shew as great a variety of articles which were at that time manufactured as possible. The Dessert ware, called Coventry pattern, was a light, or yellow-green border, with three medallions (or compartments), in which were painted small groups of flowers. The same pattern was done rather extensively on Tea, and occasionally on Dinner ware. It was first made for Lord Coventry, hence its name. The small groups were paid for at the rate of 2¼d. each. It was usual to have two fires or burnings for flowers, landscapes, fruit, &c. First the subject was sketched and "washed in," and was then considered half done, and paid for accordingly. It was then fired, and afterwards finished, and fired again, the gilding being usually done between the first and second burning. Sometimes flowers were painted at one fire, *i.e.* they were washed in and finished at once, but when so done they were always considered slighter, and less was paid for them than when painted at two burnings.

The pattern described in Bill 4, painted with large groups of flowers in centre and five sprigs on the border, was not done so often on Dinner as on Dessert ware; on the latter it was done in large quantities by John Keys, Moses Webster, Leonard Lead, and indeed by most of the flower painters during the latter days of the works. The vases described in the bills will be known to many collectors, as great numbers were manufactured of various sizes, painted in a variety of designs, and not a few with Japan patterns.

PAINTERS AND GILDERS.

As stated in the Preface, it is a special feature of this work to give an account, as far as possible, of the principal workmen employed. Short sketches of several of the chief modellers, and of the painters and gilders were given in a series of letters published in the *Derby Reporter* in 1857. The avidity with which these have been seized upon by most writers on Derby China, and the interest shown in them by many whose attention is especially devoted to artistic manufacture, has led to further researches, the result of which appears in this chapter, and in a later one dealing with the modellers, whose productions are treated separately. These inquiries were stimulated by letters which the writer received from the late Mr. Henry Duesbury, great grandson of the founder of the Derby factory. Mr. Duesbury practised as an architect in London, and died there in 1872. He was the architect of the present Derby Town Hall, and the Waterworks, and was engaged professionally on several of the public buildings in the town and neighbourhood. Writing as far back as 1862, Mr. Duesbury says:—

"What you told me about the 'Rodney' Club and the origin of it interested me much, and I think it would be very desirable to record all the facts concerning it. I urge this the more, as the painters employed at the Factory seem to me to have been earnest Englishmen, whereas the great majority of the names that transpire now with reference to china painting are foreigners. My great grandfather set up a Factory for the manufacture of English China by Englishmen."

London, October 28, 1862.

"It is too commonly the case to record the *owner* of a manufactory or of works of any kind as the *doer* of everything, and although my great grandfather was himself an artist (I have some really good drawings done when he was a boy) and would probably appreciate good work, the excellence of particular pieces would depend on the individuals who painted them. For instance, that is a charming little story about the Nun's-green thistle, as also that of the loss and recovery of the rose-pattern plate; if you were to jot these down they, I think, would afford interest, as would any similar anecdotes.

"As I said in my former note I want to record as much as possible the actual doers of things, casting aside the absurd notion that in crediting one man with the merit due to him you necessarily detract from that of another."

London, Nov. 18, 1862.

"I am much obliged by your letter, although I regret you have at present found so little about the old hands. Coffee (three of whose busts I have in the house) was one of the modellers, and I see by an old mem. book now before me (of my great grandfather) that he paid Bacon, the first sculptor of the day, £75. 7s. 2d. in 1769 for models; this is a point worth noting, as showing his determination to have the best that could be got.

"Your Petitot story is capital, and should by all means be made part of a paper on the 'old hands,' besides being an illustration of the profound sagacity of amateurs."

London, Nov. 27, 1862.

About the date of the letters from which the above extracts are made, Mr. Duesbury, personally and by letters, repeatedly pressed the writer to collect information with a view to publication, promising assistance, and offering the loan of certain papers belonging to his family. These latter he had temporarily placed in other hands and was never able to recover them. It is, however, questionable if much could be gleaned from them beyond memorandums of weekly expenses, the wages of some of the workmen, or petty details about the current management, which, without throwing any important light on the subject, would possess no interest to the general reader, and but little for the amateur. Thus urged by Mr. Duesbury, and since by many others, and, moreover, being interested in the task, the writer has lost no opportunity of getting information, with a result which he hopes may not be altogether unsatisfactory.

The collecting of information about the men has been a work of some difficulty, and as, in the case of the greater part of them, the materials have been of a very meagre description, the sketches are consequently short. Undoubtedly Mr. Henry Duesbury was right in considering that sufficient credit has generally not been given to the actual producers of articles similar to the better class of ceramic productions, the excellence of which depends entirely on the artist workman. Stirring events are, however, the exception rather than the rule in the career of such men. Allan Cunningham, in his *Lives of English Painters and Sculptors*, truly observes:—

> "Although the lives of men devoted to secluded labour necessarily contain few of those incidents which embellish the biographies of more stirring spirits, yet when we can get an insight into the inner life of such men they are scarcely less alluring."

Reflections such as these will, the writer trusts, have some weight with those readers who may think he has given at greater length than requisite, particulars of several of the old Derby china painters. The materials in their cases being at hand, and the characters of the men remarkable, the temptation to extend the sketches has been too great to resist.

WITHERS.—One of the earliest painters connected with the Derby China Works of whom there is any reliable account was Edward Withers. As he was the painter of the Rodney Jug, which was used by the china men's club, he must have been employed at the factory between 1780 and 1790, and probably some years earlier. The little that is known of this artist is derived from Samuel Keys, who says flower painting met with such little encouragement at Derby that there was not sufficient to fully employ Withers, who, consequently, left and found employment in the Staffordshire Potteries. From thence he went to Birmingham, were he painted japan ware. He next went to London, but after a time, flower painters being wanted, he was again engaged at Derby. Withers, from misconduct in some way, was often in trouble, and eventually he died in Derby in great distress, and was buried at the expense of his shopmates.

Withers excelled as a painter of flowers in the conventional style then practised. In painting a rose or other flower, the lights were left, the same as in painting in transparent water colours on paper. The painters who came after Withers, on the contrary, washed the colour over the whole flower, and then with a brush, freer from colour, swept out the lights and modelled the flower, the vehicle used being of a nature to prevent the colour drying until this was done. The two styles are readily distinguished, the lights being destitute of colour in the old method, thus giving more abruptness between them and the coloured parts; while, by the method now generally practised, the colour is more suffused and blended throughout the whole flower. George Hancock, who is mentioned hereafter, stated that Billingsley, for whom he worked at Mansfield, was the first to adopt the modern method.

Banford.—The name of this artist would probably have been lost altogether in connexion with the Derby factory, had it not been of frequent occurrence in the old pattern books, and as the painter of the most costly things he must have been considered one of the best hands. He was employed at Derby for several years during the latter part of the last century, and, as will be seen by the extracts from the pattern books, he was chiefly engaged in painting figure subjects, although he occasionally painted landscapes. In the Museum of Practical Geology, in London, is a specimen of his painting, which is thus described in the new edition of the Catalogue of the Pottery and Porcelain in that interesting museum :—

> "J. 35. Mug and Saucer, white ground sprinkled with gold stars, painted by Banford, with female portrait in oval medallion, with blue and gold border in square frame, enamelled with pearls on gilt ground. Crown Derby mark in purple."

The head, although somewhat feeble in execution, is painted with delicacy, and gives a favourable idea of the artist's talent. He was probably one of the Bristol hands, as a Samuel Banford, according to Mr. Owen, was apprenticed there to China painting in 1773.

Complin.—It may also be said of Complin, as of Banford, that nothing would probably be known of him were it not for the old pattern books in which his name occurs repeatedly. He would appear to have been employed at Derby at the same time, and his subjects were chiefly fruit, but he also occasionally painted flowers, birds, animals, and landscapes. In the list taken from the old pattern books, No. 136 is a plate thus described —"Fruit by Complin, upon landscape back ground." No. 159, another plate—"Birds and landscape by Complin." No. 245, a Mug—"Fruit by Complin, upon black pedestal before a brown shaded landscape, with tomtit and goldfinch." There are a number of other subjects of a similar character described in the books as by him. Sometimes he introduced small animals and birds among the fruit, and he did not always preserve the proper or relative proportion, a squirrel, for instance, not being much larger than a mouse, judging by the size of the fruit by which he is surrounded. Mr. Kidd, of Nottingham, has a pint mug painted with fruit, among which is a squirrel: and the Rev. R. Waldo Sibthorp, of Nottingham, has a one-handled chocolate cup painted with fruit, in a compartment among which is introduced a bird. Both these pieces are by Complin, they are rich in colour, and altogether interesting, although both have in some degree the peculiarity above referred to.

Askew.—Like the two previous names, Askew's would scarcely be known but for the old pattern books. He painted at the Derby factory at the same time, and like them, was employed on first class work, such as figure subjects and cupids. No. 181 is a plate—"Palemon and Lavinia in colours, by Askew." No. 180, another plate, in the centre of which is a cupid seated on a cloud, with trophies and a basket of flowers. The cupid is described as—"painted by Askew—flowers, basket, clouds, &c. by Billingsley." The painting of this plate is probably altogether equal to anything of that style of subject ever produced at the Royal Sèvres Manufactory.

William Billingsley.—Probably the ablest man who may be said to have been produced by the old Derby china works was William Billingsley, and on that account, and also because to him the early improvement of the ceramic manufacture of this country is considerably indebted, he is deserving of especial notice.

Until the publication of the writer's letters in the *Derby Reporter*, in 1857, Billingsley's name and reputation as a clever painter of flowers were scarcely known out of the trade. From a boy the writer had been in the habit of hearing so much of him from those of the old hands who had known him, and, moreover, had acquired such admiration for his talent from the specimens of his work which remained at the old factory, that he then wrote of him in those terms of warm eulogy which have since been freely echoed by other writers.

There is a considerable amount of mystery about Billingsley's career, and the whole truth concerning him will probably never be known. That he was guilty of some indiscretions is assumed more from the fact of his having taken the name of Beeley, and from his anxiety for concealment during the latter part of his life, than from any positive knowledge as to what those indiscretions were. Mr. Marryat says he married the daughter of a banker at Bristol, where he carried on his business as a painter on glass and china.* If this be true, bigamy was one of his transgressions, as he married Sarah Rigley at Derby, in 1780, he being then 22 years of age, and she did not die until 1826, two years before her husband. Whatever his indiscretions may have been, there can be but one opinion concerning his talent as a china-painter, and his practical knowledge of the manufacture of china is, to say the least, proved to have been equal to anything known in his day, from the examples produced by him during the time of his connection with the Pinxton factory, and from the exquisite china which he afterwards made at Nantgarw. Although the painting and decorating of both Pinxton and Nantgarw china may not have been in advance of that of other manufactories—that of Pinxton being inferior to some—yet, probably, the china made at Nantgarw was superior to anything which had then been produced. Many collectors and dealers, indeed, of our own day, do not hesitate to say that it is superior to anything ever made before or since, and the extraordinarily high prices which genuine specimens realize seem to warrant this opinion. It must, however, be confessed, even of this beautiful china, that, from its extreme delicacy, and consequent unfitness to withstand the wear and tear of daily use, it may be considered to possess more beauty than utility.

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* Mr. Hugh Owen, in his interesting work, *Two Centuries of Pottery in Bristol*, (*p.* 357), speaking of one of the painters, Thomas Pardoe, who "had a shop in Bristol, as a china-painter and glass-stainer, from 1812 to 1816," thinks that Mr. Marryat may have mistaken Pardoe for Billingsley. It is probable Mr. Owen is right in this conjecture, as Pardoe, according to his son's widow, who, with two sons, carry on the brown ware works at Nantgarw, was Billingsley's foreman at that place. Mr. Owen says Pardoe's name does not occur in the Bristol directory between 1816 and 1820, but re-appears after the last date, this may be accounted for by his being at Nantgarw at the time, and he might have returned to Bristol in 1820, when Billingsley left Nantgarw. Be this as it may, Billingsley's surviving relatives never heard of his having been in business at Bristol, as stated by Mr. Marryat.

Billingsley's career was a sad one. Possessed of great skill as an artist, and exhibiting in the study of the bodies of china remarkable perseverance, and a high degree of success, he lived and died poor, and for upwards of twenty years under an assumed name, and in the early part of that period in great dread of discovery. He was apparently one of those devotees to a high ideal who never rest satisfied with any attainment, but spend their lives in straining after a higher result, instead of being content to reap the fruits of what they have achieved.

William Billingsley was born in Derby, in 1758, and, at the age of 16, was apprenticed to the first William Duesbury. As it is usual for boys to be at the business some time before they are articled, in order to judge of their capacity for it, Billingsley may have been at it a year or two prior to the date of his apprenticeship. His indenture, together with several letters and other papers, were preserved by Mrs. Billingsley's nephew, the late Mr. William Wheeldon; and the writer, as one of his executors, having access to them, is enabled to give extracts which will serve to throw some light on Billingsley's history.

Billingsley was apprenticed at the old Derby works on the 26th September, 1774, for the term of five years, to be "taught the art of painting upon china or porcelain ware," to receive five shillings per week for the whole term of five years, "the said apprentice finding and providing for himself Meat, Drink, Washing, Lodgings, and all other Necessaries during the said Term." The signatures to this Indenture are those of William Billingsley, Mary, his mother, William Duesbury, and William Clarke, the last named being clerk to Duesbury.

Keys, in his account, says, that an order having been received at the factory for some things "to match a Chelsea plate with a single plant, in a curious style, from nature;" and Withers, the best flower painter, having left, it was doubtful whether the order could be executed. However, he says "Billingsley made the attempt with the instructions of Mr. Boreman. He copied any garden or wild flowers that suited, and when the order was sent off it gave great satisfaction." Other instances might be given of the peculiar talent of young china painters having been first brought out in similar cases of emergency, and it is not at all improbable that such may have been the case with Billingsley's. Keys is, however, probably in error in saying he had the benefit of Boreman's instruction on the occasion, as, when that artist first went to Derby, Billingsley was twenty-five years of age, and had then, doubtless, attained some proficiency in flower painting. He must have learned something of the art when a youth, and the circumstance related by Keys probably occurred during the latter part of his apprenticeship.

Zacharia Boreman, one of the best of the Chelsea hands, began to paint at the Derby works in 1783, and shortly afterwards he and Billingsley became very intimate. Doubtless, Billingsley, who was Boreman's junior by twenty years, derived considerable benefit from his companionship and instruction; indeed, his style of painting appears to have been influenced by Boreman's manner, as his flowers possess the same kind of chaste colour and delicate pencilling which characterized Boreman's works.

Mr. William Wheeldon remembered his uncle and Boreman being often locked in a room for hours together, at the top of the house, now No. 22, Bridge Gate, Derby, Billingsley's then residence; and it was said they were either painting or making experiments connected with the manufacture of china. In the lower story of the same house was a small kiln for the firing of their trials. It is not unlikely that the foundation of the knowledge which Billingsley afterwards acquired of the composition of china bodies and glazes was laid at that time, Boreman, probably, being able to give important information as to the methods which had been practised at Chelsea.

Billingsley worked at the Derby factory altogether a little more than twenty years. In 1796 he entered into an engagement with Mr. John Coke, in partnership with whom he established the Pinxton China Works, a short account of which is given at the end of this work. Billingsley's connection with Mr. Coke was but of short duration, as in Harrod's *History of Mansfield and its Environs*, published in 1801, it is stated, under the heading "China," that "Mr. Billingsley, Belvedere Street, Mansfield, has lately introduced the painting and gilding of this article in a very elegant style."

In 1801 William Wheeldon went to Mansfield to learn china painting under his uncle, Billingsley, but only remained there until the end of the year. At that time George Hancock and Joseph Tatlow were working there, the first as a flower painter, and Tatlow as a gilder and painter of arabesque scroll borders. Harrod speaks only of the "painting and gilding" of china which Billingsley was doing at Mansfield in 1801, and all who remembered him at that time agreed in saying he did not make it there, but procured it in the white, chiefly from the Staffordshire Potteries. George Mellor, who had worked under him at Pinxton, being in the Potteries in 1801, met Billingsley on one of his visits there for the purpose. During the time Billingsley was at Mansfield he decorated a great deal of china for Mr. Walker, of Bury Hill, near that town.

It is uncertain when Billingsley left Mansfield, but it was previous to 1803, probably the year before. From thence he went to Torksea, a small town in Lincolnshire, about seven miles from Gainsborough, on the banks of the Trent. At Torksea he had a small establishment for decorating china, similar to the one he had had at Mansfield. As his relatives had no knowledge of his ever having resided at any other place after leaving Mansfield and before he first went into South Wales, about 1808, it is highly probable that he remained at Torksea until that time.

Among the late Mr. William Wheeldon's papers are several deeds relating to property in Derby in which Billingsley was concerned: one of these is dated May 28th, 1785; another, September 5th, 1787; and a third, May 30th, 1796; in all these he is described as "of Derby, China Painter." The next deed is dated June 20th, 1797, and in this he is described—"late of Derby in the County of Derby, but now of Pinxton, China Manufacturer." The last deed in which his name occurs is dated October 25th, 1805, and in this he is thus described:—"William Billingsley, of Brampton, in the parish of Torksea, in the County of Lincoln, China Manufacturer." This proves that he was still at Torksea until nearly the end of 1805.

Mrs. Fletcher, of Derby, recollected her aunt, Mrs. Billingsley, once going to Brampton, on a visit to Billingsley, but little seems to be known of him or his doings while he was in Lincolnshire. Whatever may have been the nature of his difficulties, his relations considered they came upon him at this time, as it was while at Torksea that he changed his name to Beeley. The necessity for this change, and the strictness with which his identity was concealed, suggest that he was in some way exposed to serious consequences, no doubt arising from pecuniary difficulties. His wife left him by mutual consent, when he removed from Mansfield to Torksea, and after he went into South Wales they do not appear to have ever met again.

As has been stated, Billingsley went into Wales for the first time in 1808, but his stay could only have been of short duration, as, from a letter bearing the Worcester postmark, written by his daughter Sarah to her mother, and dated October 24th, 1808, it will be seen they were then in that city. The letter is so interesting that a copy of it is here given verbatim. It is well and closely written on a sheet of letter paper, and every part, which does not come to the outside, is as full as the heart of the writer would appear to have been at the time. The letter has not Mrs. Billingsley's name in it, and it is directed to "Mr. John Rawson, Blackwell, near Alfreton, Derbyshire," a relative, at whose house she was then staying. Nor has the writer used the surname of either her father or her husband. She has also, to prevent its being tampered with, fastened the letter first with a wafer, and over that is a large wax seal. These precautions prove how great their dread of discovery must have been at the time. The "Mr. W.," who is twice alluded to, was George Walker, to whom Sarah was at that time married, although in writing to her mother she generally used her maiden name. It has been said that Billingsley's other daughter, Lavinia, was the wife of Walker, but that could scarcely be, as she was born in 1795, and consequently, at the date of the letter, was but thirteen years old.

Copy :—

"Oct. 24, 1808.

"My Dear Mother,

"I am only this day favour'd with your kind letter, & my dear Grandmother's kind present. I have been very anxious & unhappy till I heard from you, I was fearfull my letter had got lost, or had fallen into somebodys hands it ought not, & might lead to Discovery where we was, and I thought if I wrote again that might share the same fate. However, notwithstanding these doubts I had wrote another letter which I intended to have sent in a few Days, but your letter eased my Doubts in that respect, altho' I cannot think what could be the reason of its being above a Month on the road, for yours was Dated Sepr. 20—ever since we have been here we have gone frequently to the Office but they always said there was not a letter. Your prayers my Dear Mother are heard, & we are again in our Native Country, after experiencing very Great hardships, which would fill sheets to recount, but which I shall take pleasure in relating to you when I have the happiness of seeing you, which I long to Do, & I trust it will not be very long first.

"I don't recollect whether I told you after the Storm and we got into harbour that I durst not venture on Ship Board again, but prefer'd walking between 50 or 60 Miles. I was so terrified anything was preferable to going on Board again, I thought During the Storm your last words were prophetic when you said you should never see us more; you may Judge of my feelings, I had a thousand anxious fears for you, and I was doubtful whether you would ever hear of our fate on account of the Name we went by—but I thank God we are safe from those Dangers. We were all very sick, but I was Dreadfully so, I was obliged to be put to Bed, but the Ship was in such Dreadfull Motion that I was knocked from one side of the bed to the other for 7 or 8 hours. There were severall passengers on Board that had been severall voyages, one of them had been in a Storm or two before, but said they never experienced anything so Dreadfull, & I could not think of returning by Sea, so we had to walk all the way Back which in the whole amounted to near 400 miles, so you may Judge of our fatigue & we had severall Days very Bad Weather.

"I must now tell you Father has got into a situation, but wages very low for a good hand, indeed he has not any more at present than the Common hands. We were obliged to write out of Wales to get them to advance a little Money to help us back again. I dare not name the place we are at for fear of my letter being opened, but I think you will Judge. My Father's wages being so low & every thing so extremely high here that with every frugality we could not subsist on it, & now Lavinia and myself have begun to go to work, I Dont know what we are to have a Week but it is I believe very little at first, it is not Burnishing, it is a kind of work you never saw. [Q. printing?]. You may Judge of the low wages here when I tell you that when a young woman first goes to Burnishing she has not more than 3s. 6d. a week for the first year & never more than 6s. when they have worked 4 or 5 years. Lodgings & House rent is uncommonly Dear, we pay 6s. a week for two rooms, and they are reckoned the cheapest rooms in the Town, we cannot get a bit of Bread Flour under 3s. 6d. a Stone and every thing dear in proportion. We go to work at 7 in the Morning and leave at 7 at Night, but I am troubling you with what cannot render you any Service. I was very ill for a few days after we got here, but am now very well indeed. Mr. W. has not got a Situation yet, but the person who we work for has promised to think of a place for him as soon as he can. I wish my Dear Mother I had it in my power to send you something, but after relating the particulars I have you will see it is not now in my power, but I hope when our wages comes to be settled & Mr. W. gets into work I shall be able to send you something to come to us. So short was we of money that we could not pay the Lodgings, but when your and my Dear Grandmother's kind present came in I paid 12s. of it for the fortnight's Lodgings.

"Will you have the Goodness, my dear Mother, to present my best respects to Mr. & Mrs. Adlington and say to them how gratefull I feel to them for their kindness to you, and likewise their kind wishes in regard to my sister & that I hope a time may come when I may have an opportunity of evincing my Gratitude. Do be very particular in observing if the Seal of this letter is safe & write to me very soon, & I will then in my next say where we are and all particulars.

"I am very sorry to hear Grandmother and yourself have been so poorly, but sincerely hope you are both better. Dont forget to give my best respects to S. Rawson and family & also thank them in my name, for their kindness, and best love to aunt Boot when you see her. I think my Dear Mother, if you have not been at Derby you had better go a little while, as they expressed such a wish to see you, particularly Mrs. Smith and Mrs. Duesbury, each of them wish'd you to spend a few weeks with them. I wish you was with us.

"I am affraid you will hardly be able to make all my letter out, indeed I can hardly see what I have written my eyes ache so with looking at work all Day. Father and Lavinia Joins in Love to you and Grandmother & respects to all. I have many things I could wish to tell you but Durst not for fear of any accident happening to my letter—in yours do tell me all you know about how things are settled, have you heard anything of Turner. I had some thoughts of writing to him but hardly knew how to act, as his conduct was so strange.

"Adieu my Dear Mother & believe me your very affectionate Sarah B. Mr. W. desires his best respects to you and Grandmother. Dont forget to say everything for me to Mr. & Mrs. Adlington & S. Rawson. Direct your letter the same as the last."

On going into Wales, the storm which they encountered in the Bristol Channel was so severe that, when they got into harbour afterwards, probably at Cardiff, they would not venture on board the vessel again, but preferred walking the remainder of the distance, some fifty or sixty miles; and on their return from Wales they walked all the way back, a distance in all of "nearly 400 miles." This distance is doubtless an exaggeration, though their fears of discovery might induce them to avoid as much as possible the public highway, and to the weary travellers the distance would doubtless seem great. This, and another, a short one, are all that have been preserved of the numerous letters which were written by this affectionate daughter to her mother during these trying years. This is to be regretted, as doubtless they would have served to give an insight into her father's doings during what must have been a very interesting part of his life, about which very little is, or probably ever will be known.

The other letter, written on April 9th, 1811, was accompanied by a small present which she sent her mother, "by favour of Mr. Keys." The letter is dated from Worcester, and directed to "Mrs. Billingsley, Derby," from which it would appear their fears of discovery had abated since 1808. She writes in the same affectionate strain, speaks of their still being in straightened circumstances, and says she intended to have sent her mother a little money, but was unable to do so in consequence of illness, from which, although somewhat better, she was still suffering.

Mr. Binns, in his *Century of Potting in the City of Worcester*, says, Billingsley first went to that city in 1811, but his daughter's letter proves that he was working there three years before that date, and the probability is he remained there from 1808 until 1813, about five years, although it would appear he occasionally went away for a short time. George Mellor, one of the old Derby hands, when working at Coalport, remembered Billingsley, or as he then called himself, Beeley, being at that place in 1811, for the purpose of building a kiln on the new or reverberating principle. Mr. Rose, the proprietor of the Coalport works, and he did not agree as to the conditions, and Beeley only remained a few days. Shortly afterwards Mr. Rose had one of the new kilns erected, which the firemen said would hold such a quantity of ware that there would not be half employment for them, and, in order to throw discredit on the new method, they purposely, on the first occasion, fired the kiln so as to melt the iron bars on which the ware was placed, and the contents were consequently spoiled.

Mr. Barr, the proprietor of the Worcester works, died in 1813, and the same year, according to Mr. Marryat, Billingsley left and again went into Wales, first to Nantgarw, thence to Swansea, and shortly afterwards back again to Nantgarw, where he and his son-in-law, Walker, established their celebrated China works, which, however, was not carried on by them for more than five or six years, or from about 1815 until 1821.

Billingsley's evil fortune still clung to him at Nantgarw, indeed his troubles increased rapidly, for not only were the works there a failure as a paying speculation, but the following letter to his wife, written in 1817, will shew that the very severe domestic affliction which he suffered in the loss of both his daughters in one year, well nigh overwhelmed him. This letter is marked by numerous blots and erasures, and has evidently been written in great anguish of mind, and with painful effort. Such a picture as is here presented of Billingsley's great sorrow, has a deep human interest, revealing, as it does, for a moment, the hidden recesses of his domestic afflictions. Of this man's failings, or indiscretions, we have no direct evidence;

but that they must have been greatly redeemed by his paternal love is proved by the fact that his daughters, who maintained the most affectionate correspondence with their mother, clung to him with so much tenderness through all his weary wanderings, and sustained and comforted him in his difficulties and his poverty. Such devotion, which only death terminated, bears a sacred character; and, failing any reliable evidence whatever, it is impossible to believe that two such noble minded daughters would have countenanced his marriage with another woman during the lifetime of his wife and their mother, whom both he and they never ceased to correspond with and to respect.

Copy:—

"My Dear Sarah,

"My sufferings are now arrived at the highest pitch of Misery, I lost on the 1st of January—My Dear Sarah—which my Dearest (now Departed) Lavinia wrote to you to state the event. But I have scarce calm'd a little my feelings for the loss of My Dear Sarah—than our Dearest Lavinia is taken from me, the only prop I had left, to comfort and assist me in the great worldly sufferings I have to contend with. The Dearest Child was taken last Monday Morning with a violent pain in her Stomach and Bowels, I sent as soon as possible for a Doctor, it proved an Inflamation produc'd by a Cold caught the day before, every attention I could suggest and obtain for Her relief hath prov'd in Vain. In Violent pain She continu'd But Much hopes of recovery I had, & the Doctor had on Saturday & Sunday morning, but on Sunday (yesterday), in the Evening, She was suddenly worse. The Doctor Stopp'd all night—this morning, to my inconsolable grief, I found all hopes of recovery was at an end.—I wish I had means to send for you.—I have none.—The Dear Child departed this life in 21 hours after the last attack, she died in my presence at a little before One O'clock this Day, to enjoy everlasting Bliss above, leaving me a Distress'd inconsolable Mortal never more to be happy.

"The Dreadful Event will shock you too much, but I feel bound to relate it to you.

"My Difficulty's here are great My success uncertain for want of a little Money—My loss is greater in My Dearest Lavinia. She was my only Stay and Comfort.

I can write no more,
remaining your afflicted
and affectionate
Wm. Beeley."

Nantgarrow,
near Cardiff,
South Wales,
Sep. 8th, 1817.

In a postscript he adds:—

> "I wish you was here but the present uncertain state of my affairs & the want of the means—I do not see the prudence or means of attaining that point—& the now troubled state of my mind renders hope of happiness here impossible. The Dear Angel was my prop my support & comfort in all my troubles since the Death of Her Dear Sister—When Both were living I had their united assistance—think oh think—what trouble I have—but all my other troubles are to me nothing compar'd with the severe loss of my Dearest Children whom no man ador'd more—My Dear Sarah your Grief will be great.
>
> "Remember my kindest regards to Brother Wheeldon & family."

This letter is addressed to "Mrs. Billingsley, at Mr. Wheeldon's, Nottingham Arms Yard, Bridge Gate, Derby," and it bears the Merthyr Tydfil post mark.

The failure of the Nantgarw works, as a mercantile speculation, must have been mainly owing to the large percentage of loss in the burning of the china, the heat requisite in order to bring it to perfection being so great, that the seggars in which it was fired were frequently melted out of shape and their contents spoiled. Some of the pieces are so coarse and imperfect from injuries in the burning that it is a matter of surprise they should have been suffered to leave the works at all, which can only be accounted for on the supposition that even the trifle which such damaged articles realized was of consequence to the unfortunate manufacturers. The losses occasioned in this way must have been very considerable.

Nantgarw is seven or eight miles from Cardiff. The writer visited the works in September, 1871, going from Cardiff by the Taff Vale Railway to Wallnut Tree Station, and returning by Caerphilly. From Wallnut Tree Station to the Nantgarw factory the distance is about a mile and half. The walk is a beautiful one, the river Taff flowing on the left, at the foot of a high mountain range. From Nantgarw to Caerphilly is another fine walk of about three miles, where there are the ruins of a castle belonging to the Marquis of Bute, well worth a much longer walk to look at. The present works at Nantgarw are more extensive than in

Billingsley's time, but articles only of the common kind are now made there, chiefly brownware. Mrs. Pardoe, with two sons, was carrying on the works, she being the widow of the late proprietor, whose father was foreman for Billingsley, and a flower and bird painter. Among the Bristol China, in the Museum of Practical Geology, is a plate painted with flowers by him, signed on the back in gold, "Pardoe, Fecit, Bristol."

When Billingsley first knew the little village of Nantgarw it must have been an out-of-the-world spot, and one rarely visited by strangers. Among the reasons which induced him to fix on so retired a village as the site of his manufactory, may have been a notion that he would be in security there, and the abundance of coal and coarse clays in the locality would doubtless be another inducement. It has been already suggested that the harbour into which the vessel put, on board of which Billingsley and his daughters made their voyage to South Wales, in 1808, was Cardiff. It is possible his stopping there, instead of encountering the rest of the voyage to Swansea, brought Nantgarw to his knowledge, or he might, on his return by foot in taking a circuitous route, have got to this remote place.

The Nantgarw works stand on the banks of the Glamorganshire Canal, thus affording facility for the conveyance of materials to, and of manufactured goods from them.

Most of the genuine samples of this China have Nantgarw impressed in the clay, and under the name, the initials G. W., which are those of George Walker, Billingsley's son-in-law, from which it may be inferred that Walker either had something to do with the discovery or invention of the Nantgarw body, or with its manufacture afterwards. Be that as it may, there is little doubt that the chief merit lay with Billingsley, from the fact that some of the china which he made while at Pinxton was a foreshadowing of it, and at that time he appears not to have been acquainted with Walker. The Nantgarw plates in the Museum of Practical Geology have the impressed mark upon them, as have also two plates in the writer's possession, which were part of the same lot purchased by Bloor about 1820, from Sims in London, at whose enamelling establishment they were decorated.

Probably much, if not all the china which was made at Nantgarw during Billingsley's connexion with those works bore the impressed mark, but as this was only for a period of six or seven years, and as, during the whole of the time, it was never a large concern, the quantity of genuine Nantgarw china is necessarily small. Since then, however, a good deal of china, chiefly ornamental, such as vases, some of French manufacture, has found its way into the hands of collectors, on which NANTGARW is painted in red. Some of this may possibly have been made at Nantgarw, as the works were carried on a few years after 1821 by a Mr. Young, and some may have been made at Coalport after Billingsley and Walker went to those works; much, however, of the ware so marked is spurious, never having been made at either place, being destitute of any of the characteristics of the genuine Nantgarw body, and having altogether the appearance of recent manufacture.

The writer does not intend to imply that all china with the impressed mark is genuine, but that most of that which is genuine is so impressed. The following copy of an order recently sent to a manufacturer, may serve to show that the impressed mark is also forged, and, it may be, to as great an extent as is the red mark. Accompanying the order was a common white china plate bearing the mark impressed in clay.

Order—

"24 Dessert plates, 4 Square dishes, 4 Oval, 8 Shell shaped, 24 Teas & Saucers, 16 Coffee Cups, 4 B. & B., 2 Slops, 2 Sugar bowls, 2 Creams. With mark impressed in clay very exact on each piece."

It is but fair to say the manufacturer declined to execute this order.

Mr. Marryat says:

> "The porcelain made at Nantgarw was a very beautiful article in appearance, but it was fragile. Notwithstanding this defect, there was a demand for it in London, where it is said Mr. Mortlock contracted to take the whole of the ware in its white state. Messrs. Rose & Co., of Coalport, had previously supplied Mr. Mortlock with the china required for decoration, and being annoyed at losing this business, Mr. Rose determined, if possible, to recover it. For this purpose we are informed he purchased Billingsley's services for his own works, and the Nantgarw factory was closed. As very little of this china was painted on the spot, and all that was sent to London was decorated there, it is very difficult to obtain a specimen with Billingsley's painting."

When Mr. Rose bought the Nantgarw plant, Billingsley removed to Coalport. This was in 1820, and he remained there until his death, which occurred there eight years afterwards, in his 70th year. Walker's services were also secured by Mr. Rose, but shortly after Billingsley's death he went to America.

Billingsley, as already stated, married Sarah Rigley in 1780, by whom he had one son, who died in infancy, and two daughters, Sarah, born in 1783, and Lavinia, born in 1795. Sarah was married to George Walker, who was probably mixed up with those transactions, of whatever nature they were, which neither contributed to the credit or happiness of his father-in-law or himself. Who Walker was, or when he first became acquainted with Billingsley, was not known to the relatives of the latter. Both Billingsley's daughters, as stated in his letter above, died in 1817.

After Billingsley left Mansfield, his wife resided with her friends in Derby on the understanding that she was to return to him again when his affairs were more settled. That time never arrived, and although she saw him twice afterwards, once during a short visit while he was at Torksea, and again, as he passed by Derby on his way from Torksea to South Wales in 1808, yet they never lived together again, and she died in Derby in June, 1826. Mrs. Billingsley was wont to say of her husband that he was never satisfied with anything he did, but always wished to produce something better, and it was that desire, and the endeavour to carry it out which always kept him poor and in difficulties.

It is remarkable that there is so little old china to be met with painted with flowers in the unmistakeable style which Billingsley practised before he left Derby. The writer has a pair of Pinxton jardinières, painted with figures of children, in oval panels in the front, and with small groups of flowers on each side. Mr. Kidd, of Nottingham, has a quart china mug which his grandmother purchased at the Pinxton manufactory. This piece is also painted with flowers and by the same hand as the jardinières, and it is probable they were each painted by Billingsley, as, although slighter than he usually painted, they bear great resemblance to his work; moreover, although it is known that there were at least two landscape painters at Pinxton, there is no account of any flower painter being there with the exception of Billingsley.

In the South Kensington Museum are two large scent jars, with pale yellow grounds, on which is arabesque scroll work in black: round the covers are wreaths of flowers which are attributed to Billingsley. They do not possess either the care or delicacy of his early manner, the foliage being coarse, and the roses, for the painting of which he was so celebrated, are flat, no lights being taken out, nor any attempt at rounding or modelling about them or any of the other flowers. Altogether, however, they have a rich appearance, and a look of Billingsley's style, but in execution they more resemble the crude work of a young hand than of such an accomplished china painter. These scent jars were presented by Mr. John Coke, the manufacturer, to his father, the Rev. D'Ewes Coke, who resided at Brookhill Hall, about a mile from the Pinxton factory, and for many years they stood in the drawing room of that interesting old mansion.

Six Pinxton plates were sold at Christie and Manson's in June, 1873. They were described as "painted by Billingsley, of Derby," and were said to have been purchased by the late Captain Hutchinson Lee, of Torquay, from Mr. W. S. Coke, a nephew of the manufacturer. These, and the scent jars already described, if genuine, which, in the face of these facts it seems unreasonable to doubt, would serve to show that Billingsley's style, after he left Derby, was simply of a common-place, decorative character, and nearly destitute of the artistic excellence of his earlier flower painting.

Doubtless Billingsley's time was so much occupied with the general management of the concerns while at Pinxton, Mansfield, and Nantgarw, that he had very little to spare for painting at those places. But as he spent the last six or seven years of his life in the employment of Mr. Rose, at Coalport, he must have done some painting there; and, while at Worcester, where it is shown he must have been from 1808 to 1813, part, at least, of that time must have been occupied at the painting bench.

Mr. William Wheeldon stated that when at Mansfield Billingsley occasionally painted landscapes, and the family have the greater part of a tea set, painted with small circular views, in a warm brown colour. They are Derbyshire scenes, and are all described, a usual practice at the time. This service his relations always considered was painted by Billingsley; it is, however, done in so slight a manner that it is not otherwise of much interest. Mr. Henry Evans, of Derby, and Mr. Kidd, of Nottingham, have each a china mug painted with circular views in Derbyshire, in the same colour and by the same hand. The painting of all these pieces is unlike the general run of the landscapes which were done at Pinxton by Cutts and by Rowland, which were usually slight, and almost flimsy in character. These are more solidly painted, chiefly in washes, the lights are taken out with the end of the pencil stick, and the few sharp finishing touches are dexterously put in, giving them, although evidently painted rapidly, a finished appearance. This, if it does not prove them to be the work of Billingsley, at least shows that they could only have been done by a practised hand. It may be stated in proof that Billingsley, while at Mansfield and Torksea, was in the habit of getting different kinds of white-ware to decorate, that this tea set is French china, while in a set of three jardinières in the possession of his niece, Mrs. Fletcher, of Derby, the centre is earthenware, and the side pieces china. The things here named formed part of the contents of a large box of china which Billingsley left in the possession of a relative who advanced him money on the occasion of his passing by Derby, when first on his way to South Wales. There is, therefore, little doubt they are some of the things which were got up by him while at Torksea, or at Mansfield. It may be observed that Billingsley twice passed Derby after removing to Pinxton, but on neither occasion did he venture to enter the place. In the instance just referred to he made an appointment with his brother-in-law to meet him a few miles from the town.

Probably there are examples of Billingsley flowers which were painted before he left Derby, in some of the Noblemen and Gentlemen's seats in Derbyshire and the neighbouring counties, as it was much sought after in his day. Among the specimens which are undoubtedly genuine, is part of a *déjeuné* service painted in baskets of flowers in compartments, now in the possession of Mr. Alderman Clarke, of Derby. Mr. Wheeldon, Billingsley's nephew, had six comports painted with groups of flowers in the centre. These and three other fruit dishes the writer bought at the sale at the old Derby factory in January 1849, for nineteen shillings. Only one of these fruit dishes is now in his possession; one is in the Museum of Practical Geology, London, and the other Mr. Henry Evans has. All these pieces, and also what is now known as "The Prentice Plate," have a special interest from the fact that they were kept at the old works as studies for the apprentice flower painters, from the time they were painted until the close of the factory at the end of 1848. To quote the words of a local critic, in noticing some of them which were in the Derby Exhibition in 1870—

> "They are remarkable examples of flower painting, true in form, colour, and grace of outline, whilst the soft bloom which gives the last charm to the beauty of flowers is wonderfully rendered. One of the most charming of these pieces is 'The Prentice Plate.' It is surrounded by a border of roses, which are represented in every conceivable position, every one being a distinct and really remarkable work. The stems are wonderfully graceful and elastic, and suggest at once that they are alive, the weight of the flower producing a curve which one can fancy changing with the flutter of the breeze, or the pressure of increased moisture."

"The Prentice Plate" was exhibited in the Museum at South Kensington, from 1871 until 1875. It fell into the hands of one of the painters in the breaking up of the old Derby works in 1848. Towards the end of 1856, the writer saw it in a shop window in Lisle Street, Leicester Square, London, among some other old china, and, going into the shop, bought it for two shillings. A few days after, William Corden, who then resided at Windsor, saw the plate and knew it well, as it had been in the flower painting shop all the time he worked at the Derby factory. Had his eyes suddenly rested on the face of an old friend his own countenance could not have exhibited more pleasure. He might be said to gloat over it as he pointed out its beauties, saying how the flower painters used to study it, and how so and so would sit for hours at a time, copying one particular rose, and rubbing it out again, in order to get something of the same style and touch.

The first sight of this plate may probably be disappointing, and it requires carefully examining in order to appreciate its peculiar beauties, which are not obtrusive. The plate is in bad condition, being much worn; but the fact of its being in existence at all, when it is considered that for some seventy years it was kept in a shop full of china painters, and, during that time, was studied by, and helped to form the manner of numerous flower painters, would go to prove that it was looked upon by the men almost as a sacred relic. The writer knows of no other plate of the same pattern by Billingsley; and, if it is the only one he ever painted, it is not improbable that Duesbury might have requested him to do it before he left the factory, in order that it might be kept as a sample of his rose painting. Copies were sometimes made of the plate, and the writer met with one in Worcester in 1869, done probably by Stanesby, between 1805 and 1815. It is well painted, but is heavier in colour, and does not possess the ease and grace of the original.

Mr. Henry Evans has two or three dessert plates, old Derby, which he met with in Manchester. They are of the same pattern as the comports above named, which is simply a narrow border of dark blue, with gold lines, and a group of flowers in the centre. In 1874 the writer purchased a plate of the same pattern in London, it is therefore reasonable to suppose that this was one of the regular run of patterns, and probably numerous services were painted by Billingsley, as these plates are his undoubted work.

In 1873, Mr. Wareham, of London, sold an old Derby plate for fifteen guineas, and for which the purchaser was shortly afterwards offered double that sum. In the centre is an exquisitely painted basket of flowers by Billingsley, represented as standing on the top of a round pillar. The border is rich and harmonious, and the plate altogether cannot be surpassed for its elaborate and beautiful workmanship. It is in the possession of Mr. John Warren, of Streatham, and is in excellent preservation. Were there no other examples extant, the proof of Billingsley's great talent as a painter, and that the reputation in which the productions of the old Derby china manufactory were held was well deserved, might safely rest on these pieces.

It has been said that Billingsley's style of flower painting was "peculiarly his own," and doubtless the soft, delicate, and graceful manner in which he painted flowers on china has seldom been equalled, and can scarcely ever be surpassed.

Zachariah Boreman, one of the most celebrated of the Chelsea hands, worked at the Derby factory eleven years, or from 1783 until 1794. As a painter of landscapes and birds he was considered unrivalled; he also painted shipping and marine views. After his return to London in 1794, he worked for some of the china enamellers there, but chiefly for Sims, who was one of the old Derby hands. The late Alderman Peat, of Derby, knew Sims before he went to London, and remembered a man once being put in the pillory for speaking disrespectfully of a fast-day which had been appointed on some occasion. Sims, the china painter, having engaged the only hackney coach which the town then possessed to take the man home after his release from the pillory, was afterwards so teased for his humane act by the townspeople, that he left and went to London. It was at his establishment that much of the Nantgarw china, which was finished in London, was decorated.

Boreman, after leaving Derby, continued to reside in London until his death, which occurred at Pimlico, of paralysis, in February, 1810, at the age of 72 years. His grandchildren, from whom these particulars respecting him are derived, still reside at Pimlico. They have a number of pieces of china both of French and English manufacture, painted by their grandfather, with landscapes, birds, and also with shipping; two jardinières of French china are decorated in the latter style. They have also a number of small water-colour drawings on cards, chiefly views in Derbyshire, taken during the time Boreman worked at Derby. These are nearly all dated, and as they represent scenes now much altered they are locally interesting. One of them is a view of a farmhouse at Little Chester, near Derby, which is still standing, and is of some antiquity. It is now partly covered with ivy, otherwise it is externally exactly in the same state as when Boreman drew it in 1787. The writer has the same view, by Boreman, on one of a pair of chocolate cups; on the companion cup is a view near Crich by the same artist.

Boreman, doubtless, was a quick workman, as, although he was only employed at Derby eleven years, there is a goodly quantity of china extant which was painted by him. In 1871 a cabaret was sold in London for fifty guineas, painted with landscapes by him, which shortly before had been sold by auction for eighteen shillings. It consisted of an oval plateau, teapot, sucrier and cover, cream jug, and two cups and saucers. The ground was yellow, the views being painted in circular compartments. The cabaret was choice and in good preservation. A cup and saucer painted with landscapes by Boreman is in the Geological Museum, London (J. 57).

Boreman's birds, like his landscapes, are softly painted, and the colours sober, and delicately blended. In this respect they are the antipodes of the bold style of those which were often done on dessert services at Chelsea, the colours of which are gay and positive, and one bird is large enough to reach across the piece on which it is painted.

HILL.—A painter of landscapes at the Derby factory of this name was a native of Warwickshire. He had lost the first three fingers of his right hand, and had to hold his brush between the stumps of his fingers. This did not hinder him from painting landscapes which were held in great estimation, and which found a ready sale. Hill combined a little horse dealing with his artistic pursuits. He rented two fields, in which he kept at times as many as thirty horses. A favourite pony, called Bob, used to carry his master to his work at the factory. Bob would go home by himself, with the reins thrown over his neck, and would return, also by himself, to take his master home after the artistic labours of the day were over. Hill usually rode at a rapid rate on the hind quarters of the pony, and the long tails of his coat fluttering in the breeze, gained for him the appellation of the "flying painter," but he was more commonly known by the name of "Jockey" Hill. On leaving Derby he settled in London, and became a dealer in Government stores. He died in London, at an advanced age, about 1827.

For the little that is known respecting Hill the writer is indebted chiefly to the late George Mellor, who worked at the factory at the same time, and remembered him well.

Both "Jockey" Hill and Zachariah Boreman painted in a quiet and subdued manner; so far there is a similarity in their productions. Their method was to model, or to use a technical term, "wash in" the subject in neutral tint, over which they laid the positive colours, such as green, red, or yellow, which, being transparent, suffered the neutral colour to be apparent through them. The subject was then passed through the fire for the first time, and all that was afterwards done for the second and final burning was to hatch and stipple over the foliage and other parts in a darker or finishing colour, with a finer tool, called by china painters a tracing pencil. This kind of manipulation Hill executed in a light and delicate manner, and it is rather more apparent in his landscapes than in those by Boreman, who did not finish so minutely, but got his effects with broader washes in the first painting, doing less than Hill in the second and last. Boreman's landscapes have also less local colour than Hill's; indeed, in views by the latter the greens and yellows particularly are sometimes rather too predominant, and somewhat out of harmony. This is the case with a view of Darley Grove on a circular plaque in the writer's possession, which is undoubtedly the work of "Jockey" Hill, as he did it for and gave it to his friend, the father of the late Mr. Erasmus Thomas Horsley, of Pye

Bridge, Derbyshire. Mr. Woolley, of Derby, has another view by Hill, also on a circular plaque, which has the same peculiarity, though in a less degree. The glaze on both these plaques is soft, and everything which was painted by both Boreman and Hill while they were employed at the Derby works was on a soft glaze, a proof that both had ceased their connection with the factory before the introduction of the harder glazes early in the present century. It will not be difficult to distinguish the respective works of these two artists by the peculiarities here pointed out.

The method practised by the old china painters of doing the whole subject first in neutral tint, and afterwards washing over that with transparent local colour is identical with the practice of Paul Sandby, and all the first water-colour painters. The early drawings of Sandby's great pupil, J. M. W. Turner, are done in this manner. The softness of Billingsley's flowers is, in part, owing to a similar practice. It would seem that the old was abandoned for the present method much about the same time by both water-colour and china painters.

WILLIAM PEGG, one of the best flower painters employed at Derby, was born at Whitmore, near Newcastle under-Lyme, on the 10th May, 1775. His father, Thomas Pegg, was a native of Etwall, near Derby, and was for some years gardener at Etwall Hall. A more detailed account of the life of Pegg is given than can be presented of any of the other China painters, as the writer is in possession of a bulky MS. volume of Pegg's writing; and he has also had access to a number of his letters to a friend, which have been kindly lent him by Mr. J. B. Robinson, of Derby, to whom they belong. Pegg commences the history of his life thus:—"In the fifty-second year of my age, in the year 1827, I begin this writing." Large as is the volume it contains only the few details of his life which are embodied in this sketch, but these are so mixed up with poetical pieces, essays, and reflections on religious subjects, which he calls "exercises," that it has been a work of time to select the few widely scattered grains of biographical fact from such a bulky and miscellaneous effusion. This is, however, by no means said in depreciation. Considering his very slight opportunities of obtaining instruction in early life, and the poverty and continuous toil to which his religious scruples condemned him, the volume is a remarkable proof of natural ability, of earnest meditation and self-communing, and of the strong and scrupulous conscientiousness to which he made such heavy sacrifices. The handwriting is remarkably good, and the book throughout is a model of neatness.

When William Pegg was two years of age, his parents removed from Whitmore to Shelton, in the Staffordshire Potteries. The little education he received was first at Shelton, where he was put to a day school, afterwards at Sunday schools, and occasionally at night schools after he began to work. Although he never seemed over fond of boyish play and amusements he expresses regret at having passed his youthful days in an unprofitable manner —as in attending the races at Newcastle, bull-baiting at Burslem wake, and an ox-roasting at Stoke. Such exhibitions however seem to have afforded him little pleasure, and it is questionable if he ever was an habitual frequenter of them. Very early in life he evinced a desire for more intellectual pursuits, and he seems always to have been strongly imbued with those religious feelings which had so great an influence on his after life.

Thomas, the father of William Pegg, belonged to the Calvinistic body, and he was naturally desirous that his little son should be brought up among that body. Pegg says:—

> "About the year 1781, on a First-day, my father took me by the hand to a meeting that was appointed by a Calvinist preacher, held in the open air, which was the first of that kind held in the Potteries of Stafford-

shire. A little congregation was gathered, and they took a room for the purpose of worship, which meeting I often attended, and my father led the singers In the year 1783, or about that time, a Calvinist Meeting house was built at Shelton, which was large, beautiful, and commodious. A Church was nominated to it, consisting of twelve members, and my father and mother were two of the twelve. A First-day school was established, and I was one of the scholars."

A few years afterwards, about 1786, Pegg says:—

"I embraced an opportunity of hearing John Wesley, the Reformer, preach at Hanley. The meeting-house was small, and I sat in a good situation both to see and hear, but the preaching was accompanied with so little of the Baptismal Fire of the Holy Ghost that all he said clean escaped my memory; not a trace of it was left behind.

'That Sacred unction that distils
Like heavenly dew on thirsty hills'

seemed to be deficient there."

Pegg was at that time but eleven years of age, and scarcely old enough to be a competent judge of Wesley's preaching; yet probably he was not far wrong in thinking it lacked "fire," as the preacher was then in his eighty-third year, and but few men have much fire of any kind left in them at so advanced an age.

In 1785, when only ten years old, William Pegg was put to work at an Earthenware Manufactory, where he had chiefly to look after the stoves and the drying of the ware: this employment injured his health, but he remained at it nearly three years. In 1788 he began to learn earthenware painting, and two years afterwards he left the Earthenware factory and was apprenticed to China painting. He says:

"I then began to turn my thoughts to the study of the business. *The Artist's Repository*, in 36 parts, was purchased to assist my studies. I bought prints of various kinds, also colours and other materials for the use of drawing, &c. But I worked fifteen hours a day at the China business, so I had not much time for study. I improved the little I had. First-day was often made use of for that purpose, and the Meeting House and School neglected. In this manner I spent about four years."

The nine-hours' movement had not then been thought of.

In the following lines Pegg gives some description of this period of his life:

"As I tell my story on
So I mourn for seasons gone;
Harden'd still and unrepenting
Seasons past without relenting;
Worship, of whatever kind,
Oft was banished from my mind.
Then I broke my old connexions;
Placed on Drawing my affections;
Dedicated all my powers
To the Arts in leisure hours;
And in times of relaxation
Painting still engross'd my passion,
Study took the place of tears
During four successive years:
Not that men should always weep,
Neither should conviction sleep;
But I'd never felt the smart
Of a self-convicted heart."

Pegg's disposition was naturally modest and retiring, and this was often the cause of uneasiness to him. Thus he relates:—

"One evening as I was going home from my work and passing the house of the Calvinist minister, who was looking out at a front window, he spoke to me. His name was Thomas Hale. I, knowing the great difference betwixt him and myself as to age and situation, was covered with shame. I felt a desire to answer him, but had not power to do it, my bashfulness was so great. This circumstance hurt my feelings ever after, and I had reason to think it hurt his also."

On another occasion, when deeply occupied with religious thoughts, Pegg so far got the better of his shyness as to come to the determination of calling on the minister under whom he was at that time in the habit of sitting, in order to seek his counsel and advice on the important matters which were then engrossing his mind. This is the result of the attempt, as described by himself:

"James Boden was then situated as Minister of the Calvin Meeting, and I, being desirous of having a conversation with him, called at his house one evening for that purpose, but as soon as he saw me he said:—'Go and tell Abraham Floyd to come and get that load of coals in for me.' I saw the coals lie as I went to the house. I did as he desired me, but felt disappointed of the conversation I had been meditating about, and never attempted to obtain his company afterwards!"

This touch of common-place life, at such a moment, appears to have been too much for young William Pegg, who probably considered it too great a step from the sublime.

In the autumn of 1796 Pegg removed to Derby, and commenced his employment at the China Works, having entered into an engagement with Mr. Duesbury for five years. As this was the year Billingsley left the Derby works, in all probability Pegg was engaged to supply his place. A year before leaving the Potteries he had separated from the Calvinistic Church and had joined the Baptists at Hanley, and for two or three years he belonged to that persuasion in Derby, "under the pastoral care of Mr. B. Dickinson." During a great part of this time he was unsettled in his opinions on religious questions, and in his twenty-fifth year he left the Baptists and joined the Society of Friends. Like many meditative and self-informed men he was the subject of strange religious scruples, and was led to regard his art of representing natural objects by painting, and thus ministering to mere luxury, as contrary to the teachings of Scripture, and so strong was the feeling that it at length overcame his natural delight in the exercise of his artistic skill, which was of no common order, and his regard for his own personal interest. In his journal he writes:—

> "About 1799 I was under exercise about giving up the business of China painting, but I did not effect it till 1801, about the fifth month. About this time it was that I burned all my Drawings, Books and all, (except a few drawings of flowers) even Watts's Hymns and Psalms I committed to the flames, as I considered them the engines of will-worship. On the 7th day of the Fifth month, 1801, I left the China manufactory, and betook myself to the business of making stockings."

Pegg joined the Society of Friends early in 1800. He says:—

> "I had attended a week-day Meeting about the space of a year, and because there was not a Meeting-house belonging to the Society in Derby I went to Breach meeting, about nine miles (from Derby). A room was at length fitted up in an old mill in Derby for a Meeting-place, and it was opened as a place of worship on the 16th of the Third month, 1800, which was on the first-day of the week, and it was the first meeting for worship that was settled in Derby belonging to the Society of Friends; but it was too small to hold public meetings in, and Derby, being

frequently visited by Minstering friends, it was thought best to build a Meeting-house large enough. This was done in the year 1808."

Pegg appears to have been influenced in deciding to give up his employment at the China works by the following passage from George Fox's *Book of Doctrinals*, which he has inserted in his journal:—

"You may see the express command of God against Images, Likenesses, and Figures, Deut. iv. The Lord commanded Moses in the old covenant to teach the Jews in statutes and judgments that they might do them, and bid them take heed unto themselves, saying, you saw no manner of similitude in that day when the Lord spoke unto you in Horeb out of the midst of the fire. Therefore they, seeing no similitude that day—Thou shalt not make any graven Image, or the similitude of any Figure, the likeness of Male or Female, or the likeness of any Beast of the earth, or the likeness of any winged Fowl in the air, or the likeness of any creeping thing on the ground, or the likeness of any Fish in the waters. And thus you may see they were forbidden making the likeness of anything in Heaven or Earth, lest at the least they should come to worship the Host of Heaven. And thus you may see they were not only forbidden the worshipping of such things, *but the making the likenesses of them, by the express command of God.* But oh! how full of these Images and Likenesses are the houses of those called Christians, which were forbidden in the old covenant, so that it is become a trade among such Christians to make such things, which the Jews in the old covenant were forbidden, and which they in the new covenant should much more forbear to do."

In quoting the above, Pegg adds:—

"If we profess the Truth and stand in opposition to it, what can we expect the fruits to be?"

Another extract from his journal will show that Pegg's mind was, at first, but ill at ease even at the humble occupation he had chosen. He says:—

"I was employed in making neat silk stockings, but I felt uneasie at that kind of work, because the hose were more for show than use. I often blush'd with guilt when I reflected on it, considering that I was as much wrong in that kind of work as in painting china. But I gave it up and took to cotton-work, in that I was more easy, but I had to put some ornaments (for what was called clocks) in the cotton hose, that gave me some uneasiness, but I prevailed on my employers to let me make the stockings without the clocks, and that gave me relief."

Pegg remained in Derby working at stocking making until the end of 1805, when he left somewhat abruptly. On the 29th December, in that year, in a letter written from Leicester to a friend in Derby, he informs him that he had been to Hinckley, and had tried to find employment there as a journeyman, and, although he had not succeeded, he felt inclined to return there with a view of taking a stocking frame on his own account. This letter he thus concludes :—

> "To friends in Derby. Be not surprised at my departure, tho' sudden.—I am escaped as a bird from the net of the fowler—I was as a vessel of the Lord in the house of Baal: I stood in the gain of oppression, and the superfluity of naughtiness was my daily employ. Having thus had my eyes open I saw it right to flee from the wrath to come—in the moment of Divine requiring, obeying that glorious call—" Come out of Babylon, oh my people."

This extract, coupled with the following from a letter dated August 3, 1806, proves that he did not live happily with his mother, and her treatment of him would appear at length to have driven him from Derby. In this letter he glances first at his motives for giving up China painting. He says his mind was not easy in contributing to the "lust of the eye," &c. By the step he had taken he had been brought into a state of poverty, yet he experienced the "desired effect of peace which surpasseth human understanding." He observes :—

> "This being the case, I am not at present able to assist my mother as heretofore, on which account she is apt to think of me very hardly, and speaks of me in the same light, but in this my conscience condemns me not. Yet this I have to say, that what I have suffered from her few but myself could have endured. The hard language and ill treatment which she has practised on me, and that for a number of years, for being obedient to my religious feelings, would be shameful to tell; but not to say too much (she is my mother) I have thought myself providentially favoured that obedience to my feelings has led me from under her fury. I have written this as an apology for having left her in the state in which she is."

His mother, who lived with him to the time of his leaving Derby, at the end of 1805, doubtless found that housekeeping expenses were not so easily furnished by her son's labours in the stocking-frame as they had been while he was employed at the China works, and as she was unable to appreciate his motives for leaving what she must have considered a perfectly harmless employment, no doubt she was at times angered at him, and probably the temper of few women would be improved by poverty brought on under similar circumstances.

Pegg took up his residence at Hinckley, in Leicestershire, early in 1806, and the following extract from a letter, written by him in May of that year, describes the kind of people among whom he thought well to take up his abode. He says:—

> "Hinckley is considered the rudest and most uncultivated place within many miles. It is remarkable to what a pitch of ignorance the youth of the town have got. The people seem to work merely to live, and to live only to work, and then, like the brutes, they lay down their lives in ignorance as if there was no hereafter."

In another letter he says:

> "The neighbours in the yard where I live are said to be a 'rum lot,' and in particular the women!"

Pegg says he met with no sympathy from these people; and no wonder, for how could they understand such a man, or the feelings which induced him to give up a comparatively lucrative employment, and take up such a poor one as theirs.

During the seven or eight years in which Pegg was away from Derby he wrote numerous letters to his friend in that town, extracts from which will give some insight into the workings of his mind, and the state of discomfort which he voluntarily endured for what he felt to be the satisfaction of his conscience. These extracts will also serve to show, whatever may be thought of his notions with respect to the sinfulness of China painting, that the writer was not an ordinary man.

The following extract from the book, written at Hinckley, under date, 5th month, 2nd day, 1806, affords evidence of the earnest conscientiousness with which he sought to regulate his life by what he believed to be the divine will.

"Had I the art to cut away the sting of conscious guilt
And slay the innate presence of a God,
I'd live without the Cross, in constant ease,
And roll myself in pleasure day by day.
But now I stand upon the Cross.
God is my head, his Providence my guide.
Like as a ball suspended by a thread,
Or as a world in spheres attracted
Know their destined place,
So conscience, purely if obey'd
Within the order of his God,
In peace shall keep a man:
Will keep his soul in peace."

A PRAYER.

"O Lord, I am willing to become what thou wouldst have me to be. Open mine eyes that I may see how to walk before thee aright, in a way pleasing to thee—that I go not aside, neither to the right hand nor to the left—that I may not disgrace the cause of Truth, either by an extreme pursuit of earthly treasure or by an indolence therein—that I may answer the end of my creation by doing the work that thou hast designed me to do. Even so saith my soul."

In 1806, Pegg visited London, leaving Hinckley on the 17th of May, and returning on the 6th of the following month. From his letters at the time it would appear that he had some intention of settling in London, and doing something in the hosiery way, if he saw an opening. Another object with him was to attend the yearly meetings of the Society of Friends, of which he wrote a daily account for his friend in Derby. The same unsettled feelings, however, attended him in London—one day he was hopeful, another desponding; but on the whole he was much pleased with the modern Babylon, for he says:—

"London in the summer is the place very much adapted to my taste; of all places that I ever saw I like it the best." * * "I am more and more pleased with London. I did not think there had been such a place in the world. I compare it to a city in a Paradise. Surely the people of England need not want anything to make them happy, if they did but fear God and work Righteousness."

Tottenham and Kingsland roads he thinks most "paradisiacal" neighbourhoods, having "large houses all the way, with plantations of trees." He considers Kensington Gardens well adapted for an evening walk, remarking:—

"One may enjoy such retirement without being interrupted with the foolish and unmeaning expressions of 'How do you do?' 'Good morning!' 'Good night!' &c. &c. No doubt these sylvan walks might be productive of contemplation and examination were they made the best use of, nevertheless where advantage abounds, temptation doth also abound. Happy are they who can live in such places without falling into temptation."

He saw his advantage in his poverty, for he writes:—

"I believe it hath been attended with good that I have been without money during my stay in London; it hath kept me from divers things which otherwise might have been temptations. There is no better preservative from temptation, as to the outwards, than to be kept bare of money. This is not the first time that I have materially felt the benefit of it. All things work together for good! * * It hath pleased the Almighty dispenser of all things to bring me into and keep me in a state of poverty and lowliness, and I believe it hath been good for me that it hath been so ordered. I doubt not it hath kept me from many evils which otherwise it is probable I might have fallen into. I feel a meet disposition of mind in being resigned to this."

In his first letter from London he says:—

"While I write this I may say that all the money I have does not amount to a shilling!"

While in London Pegg stopped with an aunt, who kept a small public-house, called "The Jolly Sailor," which stood at the corner of Little Thomas Street, East Smithfield. The house was frequented by sailors; his quarters therefore were far from agreeable, but he was obliged to put up with them, as he had not money enough to go elsewhere. He considered himself fortunate to have got away from such a house and such company with a "whole skin." He paid a guinea for his eating, drinking, washing, and lodging, observing:—"in at which sum, my aunt gave me a bottle of gin, and a lump of cheese made of goats' milk. The gin was useful when I got to a spring, well, pump, river, or run of water, and part of the cheese I brought to Hinckley, where it was thought a curiosity." Altogether he spent about £2, no great sum for a visit to London, and an absence from home of twenty-one days.

Whatever expectations Pegg might have formed from this visit were doomed to disappointment. He says:—

"I made nothing out in London as to getting orders, or anything else; my feelings and state of mind were such that I could not do anything at all of that sort. Every heart knows its own bitterness, and only I know mine; I have felt much since I have been called by the name of Quaker."

His journeys to and from London were on foot, occasionally getting a lift in a return chaise or a waggon. The journey was evidently a disappointment. On the day he reached Hinckley he wrote a letter to his friend, from which it would seem he returned in but a melancholy mood. He says:—

"It was a lonely journey back, in which I could not help brooding a little over my fortunes; I was subject to many melancholy reflections—the thoughts of my mother's disconsolate situation often presented itself to my mind. It would have been some consolation to me if I could have emptied my griefs in a torrent of tears. I had thought that Providence was about to smile on me, but proving to the contrary, it seemed to add to my sorrow. The little money I had saved, being on the waste, it seemed as if I was settling down into poverty. When I reached Wellingborough I was wet with the rain. At Wellingborough, I passed the night at the house of one of the Friends, Benjamin Middleton, who, with his wife, was at home, and when I told them who I was they entertained me kindly. I thought they paid more respect to me than was my due. What I have done to bring me down into a state of poverty has been to preserve a conscience clear, and tho' I am thus situated, I think I am in a state preferable to my former one, when I earned my living in those things which had their rise in the lust of the eye and the pride of life; and when I saw this to be so, I could not boast (as to that) a conscience void of offence between God and man. There is a poverty which is not sin—those who become poor for Christ's sake I mean; they give up those things which are contrary to the doctrine which He promulgated, and in so doing cut off a right hand, or pluck out a right eye, giving up those things which hinder their growth in righteousness: those enjoy peace of mind in so doing. I say this kind of poverty is not sin, and tho' they may see themselves slighted of the world and of the Church of God, yet they can sleep with composure on a bed of straw, and eat their bread in peace. Such have only to work the work of patience. Their prayers ascend to the throne of God with odours sweeter than myrrh, or eastern spice—those the Almighty delights to comfort—He leads them into green pastures where they may lie down by still waters. These are the green pastures of life, and these are the still waters of peace. Oh! I do desire to live in this state of peace and quiet, drawn far from the voice of pride and self-esteem." * * * "Truly, my journey to London was a very humbling one, and had its good effects on me. I am apt to be lifted up above measure (!) and perhaps that was the state of my mind then; but however that might be, this I can say, that I feel the humbling effects which that and other things have left on my mind. Holy Father! make me what thou wilt have me, is the fervent breathing of my soul."

This visit to London appears to have unsettled Pegg for some time. In one letter, written shortly afterwards, he says:—

"I have gone through much exercise of mind since I was in London; I have been tossed to and fro like a vessel on a troubled sea."

In another, he says:—

"I have had little inclination to write since my return; I seem to have got in a state in which I can little rejoice. I had almost concluded to give up the use of the pen."

Although he in time got over this feeling somewhat, he never seemed thoroughly to settle while at Hinckley, or indeed, during the whole of the time he was away from Derby. At one time he proposed taking an apprentice, considering that, at least, he should be no loser by so doing, as he observes:—"My cooking would be as much work as learning the boy, exclusive of the rest of the bargain." Accordingly he took a boy, but after a two days trial, he writes:—"It proves the boy can't learn, he being too young and the frame too heavy for him, so the bargain's off." Another time, he tried to make a little money by putting work-out, but that scheme did not answer, as in sending a Bill of Parcels to his friend in Derby, he writes:—

"The women's white stockings cost a penny a pair more than usual, and the Stockinger did me out of an ounce of stuff in at the bargain. Stockingers have an allowance of a quarter-of-an-ounce to the pound, and with damping, soaping, etc., they dip pretty freely into a small profit."

In another letter, he tells his friend he has come to the conclusion to sell his frame and to lay out the money in old clothes, to retail in the town of Hinckley, for which purpose he thought of taking a boy to look after the business when he was away, attending the monthly Meetings of Friends, or elsewhere. His idea was to go to London to buy old clothes, as he could get them there to greater advantage, and it would be pleasant to do that at the time of the yearly meetings, especially if his friend would go with him. "But perhaps," he writes, "thou wouldst not like to go on foot, otherwise it would be as near for thee through Hinckley as any other way."

This idea came to nothing, why is not stated. Probably the notion of so long a journey "on foot," did not find favour in the eyes of his friend.

At another time he had an idea of returning to Derby and joining his friend at his business of needle-making (for stocking frames), thinking that employment would not interfere with any conscientious scruples. He says:—

> "I am of the mind that it is right to endeavour to assist my mother, and I do not think I shall be able to do that by working in the frame, nor scarcely to keep myself, except I could get better work."

He thinks, if he does not undertake something else soon, it will be too late, observing:—"it is late enough in life to begin a new business when a person is thirty-one." This letter is dated August 21, 1806. His friend advised him not to take to needle-making, and he took his advice.

In October of the same year, he commenced a School, which, at first, he intended to be a Day School only, but his young pupils persuaded him to have an Evening one also. He says, he taught "reading, writing, and spelling." He began with one pupil, and had then twenty, at threepence half-penny per week. This is dated November 8. On January 26, 1807, he writes:—

> "I have given up my first Day School at present; I have not less than thirty names on my list, but half of them do not attend regular, and the other half not at all." Moreover, he complains that "in their payments they are very dilatory."

The following extract shews that friend William was strongly imbued with the old puritanical and Quaker spirit, and was no admirer of priestcraft in any form. The letter is to his friend, and is dated Hinckley, July 29, 1806. He says he had that evening been to hear a young man preach, of the name of Goode, who was then in the Calvinist connexion, and 18 years of age. He was a native of Bedworth, near Hinckley, and had been apprenticed to a stockinger, and at that time used to preach in the streets. A gentleman, seeing that there was talent in the young man, had purchased his time out, and had had him educated as a preacher. Pegg observes:—

"I thought such a youth must have something more than natural abilities, which induced me to go and hear him, and truly I can say that I loved him for the gift which he had received, and I believe he would have been a more useful instrument in the power of the Almighty had he not been marred with human learning, but I thought I could perceive some traces of the ministry which was not marred with the tools of scholastic knowledge.—'Reflection! Oh! that school divinity were done away! It arose out of priestcraft and grows into priestcraft again; it's like chaff among wheat, which must be sifted out before it can be made fit for bread. A hungry soul cannot feed on priestcraft, or school divinity: but on what proceedeth out of the mouth of God. School divinity only consisteth of knowledge. Knowledge puffeth up—it was the tree of knowledge of which we were forbidden to eat; then to feed on it is to feed on forbidden fruit, but * * * * *

"Godliness buildeth-up (or edifieth) not in school divinity, but in faith, humility, and love; it doth not tickle men's ears with enticing words of man's wisdom, but it works on the mind, and that with power to the pulling down of the strongholds of sin, the lust of the flesh, the lust of the eye, and the pride of life, with all their consequences—it changes a professor to an upright man—a hypocrite, and a man of trouble, to a man of peace.

"Priestcraft loves to sit at the head of affairs, and of men to be applauded; it loves the fleece, not caring for the flock, but

"The Spirit of God-like-ness teaches that the greatest shall be servant of all, and what is freely received shall be given freely.

"Seeing then, that these evils arise out of school divinity—'Beware, lest any man beguile you with enticing words.'—*Col.* 11, 4.

"Oh! that Theology were done away with!"

On August 9, 1806, Pegg again writes to his friend, and the first half of his letter contains religious reflections on reading *Jacob Scott's Journal*, chiefly concerning bearing the cross. He says:—

> "I covet that pure love of which I have heard, which gives up to the dispensations of the Almighty in all cases, without having any will of its own, or at all repining when the way is strait—to feel that language in sincerity—'not my will but Thine be done.'"

He says he had a good deal of trouble to get to Hinckley, and now he thinks he must stay there, adding: "I feel in a very comfortable state of mind under the idea of staying, tho' I am convinced it will be in poverty as to the outwards." This letter he did not finish until the 13th, and in the four days strong misgivings appear to have arisen in his mind whether, after all, the scruples for which he had sacrificed so much were well founded. In the conclusion of his epistle, he writes:—

> "Notwithstanding all that I have said or written, I do feel at times doubtful whether or not my feelings do not deceive me. I am often ready to conclude that Religion is all a farce, and that there is only one God, whom all men ignorantly worship, as did the Athenians of old." *Acts* xvii. 23. "Such impressions of doubt have attended my mind some years, nor could anything convince me to the contrary, except what mine eyes have seen and my hands have handled of the Word of Life. I speak of inward feelings and revelations. Every day brings me into a fresh state of mind. I have some kind of exercise generally all the day, and sometimes it's severe."

In the same letter he tells his friend he was much tired with his walk from Castle Donington, adding:—"I feel that hard work and poor living will not do together, either may do without the other!" Poor enough his living must have been, as under the most favourable conditions his earnings were small, for he says:—"I make narrowed clocks at 1s. 3d. a pair. I make about three hose a day, when nothing takes me off!" One shilling and tenpence halfpenny a day, when nothing took him off! But unfortunately, something did take him off occasionally, which must have interfered rather seriously with his limited income. Thus, in a letter dated April 5, 1808, he says that for years he had been suffering from scurvy, at times about his eyes; and lately, being worse, was obliged to try outward assistance. His eyes became better, but the disorder settled in his wrists, and he could not work in the frame without chafing them with his wristbands, and so causing great irritation. He had in consequence only been able to make one pair of hose in three days. "This," he adds, "would not trouble me much, but I have not enough of my own to keep me until I may be better." One shilling and threepence in three days! No wonder that, a week or two afterwards, he should write:—"My income falls short of my outgoings, which has no pleasing effect on my mind; it has been so small during the winter that at times it has given me pensive thoughts, and at times sorrow has taken deep hold of me." Shortly afterwards he writes:—"I must live better than usual, tho' I question whether my income will allow of it, if not, I shall but be in the position of all flesh, wearing downwards." Under these circumstances it is not surprising that he should, about this time, in writing to his friend, give as his reasons for not attending the monthly meeting at Loughborough, that "The weather was unfavourable; the roads dirty; tho' not exactly ill, I was weak in body, poorly shod, and had but little money!"

He was not always desponding, however, on account of his lowly state, as on one occasion he writes in unusually good spirits, having just received two letters—one from his mother, and one from his friend—which he says had given him greater satisfaction than any he had had since he left Derby. Indeed, his elated feelings seem to have excited some alarm in him as, towards the end of his letter, he hopes to "be preserved from being lifted up beyond measure!" Few would suppose there was much cause for alarm on that score! In May, 1807, he writes:—

> "I am improving in my dress, and hope to appear decent soon. I am loath to appear at Quarterly Meetings lest I should increase my out-

ward difficulties by so doing; but you must not be surprised to see me at the next, at Donington. I am in good health, and fatter than I have been for years. I am now lodging at the house of one William Liggins, a Baptist, Ram Yard, Castle Street, Hinckley."

Shortly before this time, Pegg had decided to leave Hinckley, in consequence of his employers giving him work at which he could not make a living; and his School was so reduced he could place no dependence on it. He states, that having resolved "to sell his sticks," and leave Hinckley, the man at whose house he then lodged told him that if he would stop he would get him better work, and he might live with him; and to this promise his adviser had been faithful. Pegg usually lived in lodgings while at Hinckley, but he once took a house for a short time, for which he paid sixteen pence a week. On informing his friend of his having taken this important step, he said he had long had a desire to live in a house by himself.

In a letter of May 31, 1808, Pegg says he is stouter and generally in better health than when last at Derby, and he adds:—

"As to spirituals, I think I have been more favoured of late than at some former periods—have seen afresh the necessity of standing prepared for the great and awful change of the body, the consideration of which leads to a disentanglement from the things of this world, and throws a shade o'er all its joys."

Pegg occasionally favoured his friend with advice, which is often as shrewd in substance as it is quaint in form of expression. Thus he writes:—

"If thou wouldst give thyself time enough to think before thou sittest down to write, as also between the subjects, when writing, I suppose thou wouldst find the advantage of it, to the satisfaction of thyself and thy correspondent also. And I scarce need say, that the postage of a whole letter is no more than for only half an one!"

Again, in another letter he says:

"I have such an inclination for writing that I can scarcely satisfy myself. I wish this was a little more the case with thee. Speak thy mind freely and fully, and thou wilt, I believe, find thyself improved by so doing: writing will become natural and easy, and thou wilt become useful at some future period."

At another time, when his friend's courtship did not appear to be progressing satisfactorily, Pegg writes:—

"Permit me to communicate this small advice—When thou goest within reach of her habitation never fail to visit her in person; always make thyself agreeable in her company; be diligent in taking leave of her, and do it as affectionately as thou art able; and by this method, I presume, thou canst not fail to 'gain thy sister,'—which is the desire of thy friend."

Sep. 9, 1808.

Shortly after his return from London, Pegg, having sent some lines to his correspondent, which he had shewn to several of their mutual friends in Derby, wrote thus:—

"I do a little repent sending thee those lines in the form of poetry. There are rules for making poetry as positive as any mechanical rule, both with regard to the choice of words and the mensuration of syllables, neither of which I have observed; as I don't intend to become a poet, I don't think it worth while to perfect myself in them, and the more so, as I am not a proper grammarian. And this is my sentiment of such poetry that it's nothing less than marred prose. This will seem an apology to thee, and in future thou wilt excuse me from writing in that style."

Notwithstanding this resolution, he did afterwards write many short pieces of poetry, or what he calls, "marred prose," all of a religious character, which he had printed on small cards to give to his friends, and to young people whom he knew. On introducing some lines to "Virtue, a Poem," he says:—

"In writing verses, I endeavour to imitate the style of Watts: but in the following piece, I have hit on that of Hopkins and Sternhold; and perhaps this difference of style may be the effect of mixing with rude people." These lines begin thus:—

"Say where do Truth and Virtue lie—
In spotless living love,
And universal Charity,
Descended from above?"

Early in 1810 Pegg wrote to his friend:—"I am now about to take my leave of Hinckley, and I may say that had I foreseen what I should pass through there, I should have avoided that place." On May 1st, that year, he wrote from Bedworth to his old correspondent at Derby:—

"Dear Friend,

"I now sit down to inform thee that I have removed my place of residence. I am now at Bedworth, in the County of Warwick. It is a pleasing situation in dry weather, it being a village well compacted, considering that it is a coal country; but in wet weather it is very dirty, by reason of the abundance of clay productive in the land, and the frequent use of coal carriages on the roads. Situate 8 miles from Hinckley, and 5 from Coventry, is within the compass of the Middle Monthly Meeting of Warwickshire, and of the particular Meeting of Coventry. The manufacture of Ribbons is the chief trade of this country. There is a Mill for Worsted-spinning, and some Hosiery, and the Colliery. It is on a hill, and has both Hinckley and Coventry in view. There is also a canal runs half a mile from the village, which has a large communication, and much trade is carried on upon it. Down to this artificial river I take my daily walks, and generally see the boats passing or re-passing. The fields hereabout are well situated for Retirement, Meditation, and Contemplation. Here are three kinds of Dissenting Meeting houses. The people are gay and lively, but rude and uninformed. Thou mayest suppose I don't feel settled here, yet I think I shall stay awhile. And now I feel free to tell thee that I borrowed that money that I sent to thee. In consequence of my expenses being larger than my income while at Hinckley, and the Stocking Frame having cost me five pounds in Recruiting, I have been obliged to sell my frame in order to pay my debts.

"Thou wilt perhaps inquire why I left Hinckley. The Friends of that place behaved towards me in such a way that it appeared in the answers to queries, and two friends who were overseers in the Monthly Meeting submitted the matter to my consideration whether I had not better leave the place. This is the Reason.

"I yet work in the same Frame, and this rather binds me here, because I cannot work so well in any other frame. I find expenses high here, and it is likely to cost me more than heretofore. I have not attempted to go to week-day meetings, it would be ten miles to and fro.

In another letter from Bedworth, of June 1st, he says:—

"As to health, I am pretty well, and friends are well affectioned towards me, howbeit, here (as in other places) is a number who seem not to worship any God but themselves; tho' they are endowed with great natural abilities, yet but little can be expected from them.

"My Certificate was received in the Monthly Meeting at Coventry, in the twelfth month. 'Strait is the gate, and narrow the way that leadeth unto life.'

"I feel much need of patience. My love is alive towards friends of Derby. I entertain a hope that, by and by, I shall resume my place among you, and in the mean time I want friends to keep their places, that I may find pleasure therein."

From this it would seem he had begun seriously to contemplate returning to Derby, and the following extracts from his journal will shew that he was very unsettled during the nine months he resided at Bedworth, and also during the whole of the time he lived at Coventry, just before he returned to Derby.

"Feb. 1811.—It was about this time that I removed my situation to Coventry, partly for the convenience of being nearer to the Meeting, and in the year 1812 it was visited by Thos. Shillitoe, and also by Stephen Grellet, under whose Ministry I suffered much. I was like the Fig-tree, cut down, and I seemed to have nothing left of all that I had known of the love of God, and the unity of the spirit, I seemed to have lost all I ever knew about religion. I was even on the verge of Despair! and not only given up to the buffetings of Satan, but the Fire arose in my bosom to that degree that I was already in the Bottomless pit; and until this time I did not know that there was such a state to pass through, neither could I at that time see the end of it.

"I could not take my rest in the night season, and my appetite fail'd me, so that I began to wear away, and all persons that came near me were dip'd with a feeling of my condition, so that I was ashamed before all. I said surely this cannot be the Lord's work? But I had forgotten what the Lord's Mission was! 'He shall baptize you with the Holy Ghost and with fire,' and 'The chaff shall he burn with unquenchable fire!' At this time of sleepless nights, I arose out of my bed frequently in the night season, and walk'd about the room, only being covered over with a Rug."

While in this unsettled state he wrote numerous verses in which he attempted to describe his feelings, some of which he has inserted in his journal. He says:—

"I often walked out for retirement in unfrequented places. During this time (1812) I wore my beard. I was not shaved within the year from the time that I neglected to do it; but it was not altogether neglect, it was intended for a testimony against effeminacy. But I was afterwards abundantly convinced that it did not accord with the Christian Dispensation to insist on outward and carnal things, and to make them into matters of conscience. My mind was disturb'd with unpleasant dreams in the night season and the 'Candle being lighted in Jerusalem,' for under this figure I describe the state of my mind in the day time, this I found to be close searching of the Heart; I was made willing to sacrifice anything to obtain Peace. No one knows what it is to pass through the valley of the shadow of Death but those who have experienced it."

"Some men's sins go to judgment beforehand, and some follow after. I felt the truth of this."

"Another effect that was wrought by this fiery baptism was a flow of Love that covered my spirit, and which never wore away. During the whole of the time that I lived at Coventry I remained under the influence of this fiery dispensation."

After having, in this state of poverty and discomfort, spent twelve years of the prime of his life, Pegg, who was then in his 39th year, returned to Derby, and to his employment at the China works, having, as he writes, "lost that feeling which induced me to give up china painting." This was in April, 1813. He says:—

"During those twelve years I did not earn enough to clear my expenses, so that I kept sinking all the time, and at the end of that period I was in a state of embarrassment, tho' I had received some small assistance. Even the Friends with whom I stood in social connexion manifested their disapprobation of the sacrifice I had made. In this sense I could say that I 'trod the winepress alone.' I had to struggle with great poverty, and my friends often shunned my company, so that I mostly travelled alone, for I often attended Monthly and Quarterly Meetings, and twice I attended the Yearly Meetings in London during the time."

Pegg's appearance, on his return to his old employment, plainly indicated that he had undergone suffering and privation during his absence. He still wore his beard, and his shopmates, somewhat illnaturedly, perhaps, said it was because he was too poor to pay a barber to shave him.

"At this time," he says, "I again began to study the Art of Painting, and I spent much time in the study of that Art, tho' I had once burnt all my Drawings and Drawing books. Thus I built up that which I had once destroyed; but this I suffered for."

This return to a more reasonable view of the harmlessness of his art had in truth been foreshadowed by his having preserved some of his early drawings.

Alluding in another part of his journal to his having saved some of them from the flames, he attributes his not "making that growth in the truth" that he thought he should make, to having done so, and he compares himself to "Saul when he saved the best of the cattle for sacrifice, and did not slay Agag, the enemy of Israel."—1 *Sam.*, xv. 8, 9.

In June, 1814, he was married to Ann Headley, of Derby. He had had some intention of entering into the holy state as early as 1799, his intended being of the Baptist persuasion. In that year Pegg left the Baptists and joined the Society of Friends; but the young woman being determined not to enter that communion, and Pegg not thinking it right to marry one of a profession different from his own, "there was," he says, "no other way to do but to dissolve the connexion, so I wrote a form of separation and she signed it. Nevertheless it was heavy work."

From 1813 until 1820 Pegg continued to paint at the Derby china factory, but it would appear by the following extracts from his journal that his conscientious scruples respecting the unlawfulness of his calling after a time again took possession of him, and made him restless and uneasy.

> "Seven years," he writes, "passed over under increasing feelings of condemnation, until death became more desirable than life, and I would gladly have given up my natural life if that could have been accepted instead of the sacrifice; but I felt that I must either submit to it or resign the profession of Religion which I was making; the latter I was not willing to do."

In 1817, the sight of one of his eyes having failed, he was advised to leave off painting for a time, and travel, as the most likely way of restoring it. He, therefore, with this object, went to Swansea, walking from Derby to Bristol, from which city he wrote to his wife, on July 23rd. From Swansea he wrote to her, Aug. 1st, and again on the 6th; on Sep. 3rd he wrote from Hull, and on the 9th from Newcastle-on-Tyne, whither he had gone by sailing vessel (York Union Brigg, Thos. Baxter, Capt.) from Hull, being three days, and as many nights, on the voyage. On the 18th he wrote from Sunderland, to say that he was on the point of returning home. He was away from Derby, altogether, about two months.

When writing to his wife, from Swansea, he took the opportunity of informing her of what it would appear he had so long been brooding over. He writes thus:—

"I now do wish I could take myself to some other business for a living, which, if I do not, I feel sure that my peace of mind is broken. I have long felt, and been inwardly convinced, that I was acting contrary to what was required of me, in taking to and continuing in the China business. I know, and I often feel the Divine monitor at work, but I have not had strength to say this much to thee before, neither do I suppose thou hast suspected such a thing yet."

He goes on to say he feared to tell her lest she should not approve of his wishes, but he had been suffering in his inward feelings for a long time.—

"I again say it would contribute to my peace if I could be employed in something more agreeable to the Divine will."

This he wrote on the 6th August, 1817, and when writing from Hull, on 3rd September following, he again recurs to the subject:—

"My condition proves the uncertainty of terrestrial enjoyments. We were comfortable and happy, none more so as to outward things, but I always had a feeling of mind known only to myself, and which, till of late, I could not impart even to thee. It is doubtful now whether this voyage will answer every wish; yet believing that both eyes were going alike, I hope by this means one at least will be saved."

Eventually he lost the sight of one eye. When writing from Sunderland, on the 18th September, he says:—

"I have suffered much in my mind of the disease called melancholy, both night and day at times. I have remembered there was a time when I was in the sincere exercise of Religion, but that was when I endeavoured to be faithful to what I saw to be a duty required of me. Alas! that time once fled away! He led me into the valley of the shadow of death, were I was punished with Fire, and Fiends, and hardness of soul, and darkness (let none dispute this) or, if I may express myself in other words, I was broken in pieces and spoiled. Oh! the punishment of disobedience—the dagger pierced heart! Thou mayest remember what was said to one of old—Go, and sin no more, lest a worse thing come upon thee."

After this strong language it appears rather strange that Pegg should have continued to paint at the China works three years longer; but he, doubtless, found a difficulty in getting his wife to consent to his giving up his employment; for, as to the prudence of his taking such a step, she must have had serious misgivings. Be that as it may, he continued to work at the Derby factory until April, 1820, when he left for the last time, and commenced keeping a small huckster's shop at his residence, now No. 40, Nottingham Road, opposite the canal bridge, which is to this day known in that neighbourhood by the name of "Pegg's Bridge." Referring to this step he writes:—

> "In thus giving way to the feelings of conscience I experienced great opposition; my friends, as far as I could see, all turned against me, so that I had a heavy burden to bear."

At this little shop Pegg and his wife managed to obtain a livelihood for the remainder of their days, she dying there in November, 1847, to the great grief of her husband, who also finished his pilgrimage there on the 27th December, 1851, aged 76 years. They left no children.

For some years after they commenced their new business they had to struggle with great difficulties. At the end of the first three years Pegg writes:—

> "For want of the support of my friends I was in sinking circumstances; and in the year 1823 I was so low that my friends made a small subscription for my relief. Seven years I passed in these uncomfortable circumstances, but in the year 1827 I became relieved from my difficulties."

These difficulties were, doubtless, in a great measure, owing to the worthy couple giving too much credit, a practice which at first they had not the heart to resist. They were, however, such serious losers by their leniency, that after a time they were compelled resolutely to abandon it, and instead, they took to supplying their poorer customers with the smallest portion of anything in which they dealt, and there was not an article in the shop, which was at all divisible, of which they would not sell one farthing's worth, the only condition being "ready cash!" Strange as it may appear, their prudence and economy enabled them to make this system answer almost beyond belief, and their small customers were so numerous, that the frugal couple managed, not only to live and pay their way, but to save upwards of £200 during the latter part of their lives!

William Pegg, during the time he kept this small shop, spent much of his time in writing, and, besides the MSS. volume already mentioned, he left other papers, and, as has been shewn, he wrote and had printed on small cards numerous short poems of a religious character. He also occasionally indulged a little in the sin, as his morbid scruples regarded it, of painting, one of his productions being a group of red herrings in water colour, which he placed in his shop window as an intimation that that savoury edible might be had within. The writer, when a boy, many times indulged the "lust of the eye" in contemplating this, to him, marvellous performance. The little shop was well known to him in those by-gone days, and much of his small coin did he invest in buns and butter-scotch, in the making of which tempting articles Mrs. Pegg had no equal according to his juvenile judgment.

Friend Pegg laid claim to a somewhat lengthy pedigree, considering himself a descendant of the Patriarch Abraham, and chiefly for the reason that "Abraham was the Father of the Faithful."

Take them for all in all, probably a more quiet, harmless, and well meaning pair never lived than William Pegg and Ann his wife.

Pegg worked at the old Derby factory altogether about twelve years, namely, from 1796 to 1801, and again from 1813 until 1820. As a painter of flowers, insects, feathers, and autumnal foliage he was unequalled at that time, and his work found ready purchasers at good prices. His colouring was true to nature, his touch firm without hardness, and the true character which he gave to whatever he painted must have been the result of hard study and careful practice. He particularly excelled in the painting of plants and single flowers, a specimen of which may be seen on a large oval shaped soup-tureen in the Geological Museum, London. On one side is a group of poppies, on the reverse tulips, sweetpeas and nasturtiums on the stand, and on the cover geraniums and asters. These are faithful transcripts of the natural flowers, and are drawn and painted with great freedom. The rendering of the beautiful foliage of the Eastern poppy is bold and truthful, and the manner in which the flowers are all adapted to the form of the pieces which they decorate prove that Pegg was a perfect master of his art.

The writer has a thistle painted on a square comport by Pegg, which was kept at the Derby factory as a study for the painters from the time it was done, at the end of the last century, until the close of the works in 1848. Two years afterwards it fell into his possession, and he then showed it to the quiet old gentleman in his little shop, who at once commenced, in a dreamy sort of way, to relate how that, more than fifty years before, he had gathered the original of that thistle, a lady thistle it was called, while taking a walk on Nun's Green one Whitsun holidays—how that he first made a slight sketch of it on paper, which his mother could not understand until he coloured it; and when Thomas Soar, the overlooker of the painters, saw the drawing he gave him that dish to paint it on, and he did so. This battered piece of "old Derby" was exhibited in the South Kensington Museum from 1871 until 1875. Although only a thistle it merits the reputation in which it is held; it is not only beautifully drawn and coloured, but the perspective of the flower is well understood. The writer has also a dessert plate by Pegg, painted with sprigs of autumnal foliage, once rather a favourite style of decoration with Derby china painters. Many dessert services decorated with boldly painted plants were painted by William Pegg. These were done with yellow or other coloured borders, or with simple gilding.

After Pegg's death but few sketches and drawings were found among his effects. One of them was an unfinished drawing of flowers, probably one of the few things which he had not the heart to destroy in 1799, when, as he describes in his journal, he was under exercise about giving up the business of painting, "and which led him at that time to burn his books and his studies, all indeed," as he said, "except a few drawings of flowers." This exceedingly clever piece is in the form of a garland, and is on a sheet of Bristol board, 18 by 14 inches. It is skilful in the grouping, truthful in colour, and the drawing and execution of the flowers altogether bold and masterly. This piece is in the writer's possession, as are also two other water-colour drawings by Pegg, smaller and of less importance, although equally well executed; in one the peach-leaved blue campanula flower appears quite hollow, and is a perfect bit of foreshortening.

THOMAS PEGG.—Thomas, a brother of William Pegg, was a gilder at the Derby works, and, although he had no scruples of conscience which caused him to prefer the making of stockings to the decoration of china, yet he had, like his brother, some eccentricity of character. One of his notions was that he was destined to gather the Jews together and take them to Jerusalem, where they were, under his auspices, once more to form a united nation; and it was said he one day started on his eastward journey with that intent, but got no farther than Borrowash, some four or five miles from Derby, where, on cool reflection over a quiet pipe and a glass of home-brewed, he decided to retrace his steps. It is scarcely necessary to say that when Tom took a longer journey he left the Jews still a scattered people. Like his brother William, Tom had lost the sight of one eye. The appellation of Joshua, the Prophet, which his shopmates gave him, was by no means distasteful to Thomas Pegg.

In addition to the Quaker, but not related to him, there was another flower painter at the factory of the name of William Pegg. He served his apprenticeship at the works, but left about 1819, and was for many years one of the pattern designers at Hoyle's celebrated print works in Lancashire. About 1840 he, with two other of Hoyle's hands, established a successful business in the same line at Heaton Norris, near Manchester, in the names of Taylor, Hampton, and Pegg. This William Pegg died, aged 72 years, in January, 1867. Some years before his death he retired from active life; he painted flowers with great neatness and taste, and to the last amused his leisure by working in water colours, his execution being as neat and careful as in his best days.

Brewers.—Two brothers named Robert and John Brewer were both landscape painters. They were natives of Madeley, in Shropshire, and were employed at the Derby factory late in the last and early in the present century, and both on leaving practised as drawing masters. Robert for a short time worked at Coalport and also at Worcester. On leaving the Derby works he issued a card dated from 14, Exeter Row, Derby, Nov. 15, 1817. He styles himself a pupil of the "celebrated Paul Sandby," expresses thanks for favours already received, and solicits future patronage. He painted in both oil and water colours. The widow of his eldest son, the late Henry Brewer of Derby, has several of his works in both these styles. His oil paintings are done in a bold manner for one who had been accustomed to paint on china, as the peculiarity of touch acquired by china painters has a tendency to cramp the freedom of the hand. For several years before his death he resided with a daughter near Birmingham, and died there in May, 1857, in his 82nd year.

In the Derby Exhibition of 1870 were two large landscapes in oil by Robert Brewer, and also ten Derby china plates painted by him with views of the seats of the Duke of Devonshire; these were lent by his Grace. Mr. Unwin Sowter, of Derby, has a quart porter mug on which is a landscape by R. Brewer, and there is much of his work extant on Derby china. Some of Brewer's views in Derbyshire were engraved in aqua-tint.

John Brewer, in addition to landscapes, painted figures and hunting subjects, and was considered clever in all. A military encampment on a chocolate cup, which belonged to the late Mr. J. C. Arkwright, was in the Derby Exhibition in 1870, and was probably the work of one of the Brewers, as no other name occurs in the old pattern books as the painter of such scenes. John Brewer left the Derby works many years before his brother, and he died in 1815, at the age of 51 years. He had a large practice as a teacher of drawing in Derby and the neighbourhood. From the date of Robert Brewer's card he probably left the factory shortly after the death of his brother John, in order to take to his practice as a drawing master.

A brother of the Brewers, named George, in 1819 published a small volume called *Pleasantries in Rhyme and Prose.* He was also the author of a work called *Hours of Leisure*, of a farce called *The Outside Passenger*, and other short works. In early life he had served as a lieutenant in the Swedish Marine. He was usually called "Poet Brewer."

Lawton.—Little is known of Cuthbert Lawton; but it would appear he worked at the Derby factory early in the present century. He, like John Brewer, painted landscapes, hunting subjects, and figures also. His hunting pieces are painted with great spirit, and are pure in colour, and there is an agreeable freshness and a look of nature in his landscapes. His work on Derby china is scarce, as he was not employed at the factory many years.

McLACKLAN, a Scotchman, worked at Derby early in the present century. His landscapes are of a slight character, and are sometimes in one colour only, in imitation of Indian ink drawings.

WILLIAM COTTON painted at Derby for a few years. He left and went into the Potteries about 1821. He was a tolerable landscape painter, and occasionally painted Dutch subjects. Cotton was known by the name of "Lady Killer," being a considerable dandy, dressing smartly, according to the fashion of that day, in black trowsers, buff waistcoat, and blue coat with black velvet collar and gilt buttons.

The landscapes which were painted at Derby during the first twenty years of the present century have a similarity in their character. They were probably done by the Brewers, McLacklan, Cotton and one or two others, but as they do not possess the distinctive manner which marks the works of Boreman, Hill, or Roberston, it is difficult to distinguish with certainty the works of each painter. In the Derby Exhibition of 1870 were a number of landscapes of this period, the most important probably being the ten plates already named belonging to His Grace the Duke of Devonshire, and a pair of Hutchinson shaped vases belonging to Mrs. Tunaley of Derby. Six plates painted with landscapes in black, and exhibited by Mr. Hawkins, of Grantham, were probably McLacklan's work.* These observations would apply to the flower painters during the same period. There is little difficulty in recognising the work of Billingsley which he did before leaving Derby, and Pegg's bold, graceful, and finished style is unmistakable. Nor is there much difficulty to a practised eye in singling out the works of those who painted from about

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* These plates and six others of the same pattern sold for £32. 17s. 6d. at the sale of Mr. Hawkins' collection, at Grantham, in January, 1875. Mr. W. G. Ward, of Nottingham was the purchaser of several of them.

1820 until the close of the factory in 1848. Probably, however, there is no one now living who could distinguish with certainty the flowers of Clavey, Stanesby, Bancroft, Creswell, Pegg the younger, and one or two others from each other, as there is a sort of family likeness in their several productions.

The names of PHILLIPS, STABLES, BLOOD, COOPER, SOAR, and TILL are deserving of record. The five first were probably among the earliest of Duesbury's apprentices, and Soar was foreman of the painters, late in the last and early in the present century. They were all clever gilders and arabesque border painters. Till was not a Derby man, but worked at the old factory for several years prior to 1820.

JOHN YATES, another of the early apprentices, was a gilder, and excelled as a decorator of China figures in the style of those of Dresden. He died in 1821, and the following is copied from the obituary notices in the *Derby Mercury* of May 16th in that year:—

> "On the 10th instant, Mr. John Yates, of the Seven Stars, King Street, in this town. He was a worthy unassuming character, and one of the artists attached to the Porcelain manufactory of this place, where he exercised his profession for upwards of half a century."

JAMES CLARK was another of Duesbury's early apprentices, and worked at the factory at the end of the last and for more than thirty years of the present century, dying at a good age about 1840. He was a skilful gilder, and sometimes introduced coloured work among the gilding in his arabesque patterns with good effect.

GEORGE MELLOR, a gilder and Japan painter, was apprenticed at Derby, but left in 1796, before the expiration of his apprenticeship, and went to Pinxton, where he worked under Billingsley until 1799; he then got employment at

Coalport, and remained there until 1811. On leaving, he worked in the Potteries a few years; afterwards he returned to Derby, where he was employed, with little intermission, until about 1830. He died in Derby, in 1861, in his 85th year. Mellor had two sons who were brought up to the business. George, the eldest, learned Japan painting and gilding, but left Derby in 1828, and has since that time resided chiefly in London, where he has been in the habit of buying oriental china, quantities of which are at times brought from India, in an unfinished state, by trading vessels; this he has been in the habit of decorating in the oriental style. A daughter of the elder Mellor, named Sarah, was employed at painting at the old works, and afterwards had a shop in Victoria Street, Derby, for the sale of earthenware, glass, and china. She died in 1873.

George Robertson, a Landscape Painter was employed at the Derby factory at the same time as the Brewers, and remained several years after they had left. There is a resemblance in their style of painting.

Robertson's connexion with the China works ceased about 1820, and he afterwards practised as a drawing master with considerable success. His name is of frequent occurrence in the old pattern books as the painter of landscapes, and of shipping subjects. He was fond of using bright antumnal tints, which gave a warm and cheerful character to his colouring. He and the Derby landscape painters who came immediately after him generally employed more local colour than their predecessors had been in the habit of using. Although their works, in consequence, probably possess more force, and greater variety in the colouring, it is at the expense of the softness and delicacy which characterised the work of the early china painters. Frequently the colours were laid on so freely by the later painters, such as the greens used in the foliage of trees, and for the leaves of flowers, as to cause it to chip off the china after a time. This serious defect is never found in the work of the early painters; because, in the first place, they painted thinly, using a much less body of colour; and in the next, the glazes which were used before the beginning of the present century were so soft and fusible as to permit the colours to sink into and incorporate with them. On the contrary, the colours do not sink into the harder glazes which were afterwards introduced, but lie on the surface, and in the thin parts, which necessarily contain but a small portion of flux, the colours remain dry. It will thus be seen that this chipping of the colours can never be found in genuine samples by Billingsley, Boreman, Hill, Withers or any painters of the last, or first few years of the present century: to say therefore that a piece of china with this defect is the work of any of those men is not less absurd than it would be to insist that a forged document was genuine, although the paper on which it was drawn might bear a water-mark with a date fifty years later than the date used in the forgery.

George Robertson died in Nottingham Asylum, about 1835.

In the Derby Exhibition of 1870 was a small mug, or coffee can, on which was a view of Darley Grove by him, belonging to Mr. J. G. Crompton; and in the same Exhibition was a quart porter mug lent by the late Mr. J. Woolley of Derby, with the same view. Mr. George Clulow, now of London, has a number of carefully executed water colour drawings in body colour, by Robertson, representing views in different parts of Derbyshire, chiefly about Derby, Matlock, Cromford and Castleton; they were taken between 1796 and 1810. In most of these views autumnal tints predominate. Some of Robertson's drawings, which resemble photographs for truthfulness and minute finish, were engraved.

Shortly before Robertson left the Derby works he executed two large oil paintings, both of which were views of the Derby factory, one of the Nottingham road frontage, and the other taken inside the factory yard, shewing the large warehouse with its numerous windows, and also some of the other buildings and workshops, with hogsheads of china and figures in the foreground, making altogether a busy scene. Mr. Bloor had these paintings done for the purpose of being placed in the Derby China Warehouse, 34, Old Bond Street, London, and they hung on the walls of the Show Room there for some years; but as it was considered they occupied too much space they were at length taken down and placed in the cellar, where they shortly fell to pieces from damp. The destruction of these paintings is the more to be regretted as probably there are no views extant of the old Derby China Factory.

The old fashioned game of fives was a favourite with the china men, and was often played by them against the Derby warehouse, which was well adapted for the purpose. The building itself was by no means a picturesque object, presenting to the Nottingham road only the bare walls, with nothing to break the monotony except the large sign, high up in the centre of the building, and the gateway which still remains. The warehouse was built shortly after 1811, on the site of what had been a wood-yard. On the sign in front was painted in large letters, "Porcelain Manufactory." One day a painter was engaged in re-lettering this sign, Mr. Bloor and two or three others standing on the opposite side of the road, looking on, when an odd character, "Georgie" Saxton by name, passed. Mr. Bloor said something to George in a joking way, which that individual did not take in good part, and, turning to Bloor, asked him who he was, adding, "Ah dar sey yo thinken yoresen a big un nah, bur yo wor nowt bur a clark once!" and, with an oath, George continued, "Clark-seed grows fast! an a pratty soat of a clark yo mun a bin for yo dunner no hah ter spell pots yet! Look theer"—pointing to the man at work at the sign, and who had just completed the three first letters in Porcelain—"P-O-R is ner t'wey ta spell pots," and George went on his way muttering "P-O-R pots" until he got out of hearing, leaving Mr. Bloor laughing heartily, for he relished a joke as well as most men. This eccentric, George Saxton, lived in St. Michael's Lane, and was a slaughterer of worn-out horses, a dealer in horse-flesh, and was known to fishermen as a dealer in maggots also. These callings not being exactly conducive to cleanliness, George's presence in the streets was generally perceptible by more than the sense of sight.

Samuel Keys was the last apprentice who was articled to the first William Duesbury, this was in 1785, a year or two preceding Duesbury's death. Keys was a good specimen of the early Derby china men, being an excellent workman and a man of more than common intelligence. Had it not been for him probably some of the little that is known concerning the early history of the works would have been lost. He committed his recollections to paper, and his short account has been quoted by Mr. Chaffers and other writers.

Keys was one of the best gilders of his day, excelling in gold arabesque ornamentation, in which he sometimes introduced coloured scrolls. He more particularly excelled in the elaborate decoration of china figures in the Dresden style, at which kind of work he could not be surpassed. He left Derby some years before the close of the factory, and during the latter part of his life was employed by the late Mr. Herbert Minton, at Stoke-upon-Trent, by whom his work was greatly appreciated. To the last the wonderful delicacy of his execution did not forsake him. Keys died in Derby, in 1850, in his eightieth year.

Three of Keys' sons served their apprenticeship at the Derby works. John, the eldest, attained considerable proficiency as a flower painter, his manner being between that of Billingsley and the more florid style which the flower painters afterwards practised. His work on china is rather scarce, as he left the factory early, and practised as a teacher of flower painting in the town. Among the china in the Derby Exhibition of 1870 were only a few pieces by John Keys, and those scarcely worthy of him. In the Mayer Collection at Liverpool is a better example; and the late Mr. Willoughby Wood, of Hollyhurst, Burton-upon-Trent, had one or two good specimens, as has also Mr. E. M. Kidd, of Nottingham. Keys' flowers are sometimes attributed to Billingsley, and they are more worthy of his parentage than much of the trash which it is now common to father on that clever flower painter.

John Keys died in 1825, at the early age of twenty-eight years. His water-colour drawings possess great neatness. He painted rapidly with a firm and decided touch. His industry was considerable, for although his life was short, in addition to his work on Derby china, and his finished water-colour drawings, he left numerous studies of flowers from nature, which are truthful and masterly. Two of his books of sketches are in the possession of Mr. John J. Briggs, of King's Newton. Some account is given elsewhere of the two other sons of the elder Keys who were employed at the Derby factory.

Joseph Tatlow, and his brother Thomas, were both apprentices at the Derby Works at the end of the last century. The former excelled in arabesque borders, and other kinds of ornamentation in gold and in colours. He worked for Billingsley at Mansfield in 1801. Afterwards, he removed to London, and worked for the china enamellers there until his death.

Thomas Tatlow was a clever painter of flowers and shells. He also painted in oils, generally choosing fish for his subjects. Like many of the china painters he was fond of the "gentle craft," and an expert practitioner. For many years Tatlow kept "The Seven Stars" public house, on the north side of St. Mary's bridge, where there was a pleasant bowling-green, which was much resorted to in those by-gone days. On the green was a summer-house, the inside wall of which was covered with a view of Darley grove, well painted, by William Corden. No wonder that this grove was so favourite a subject with the Derby landscape painters, for there was not a more interesting bit of sylvan scenery in the neighbourhood before the trees were cut down, and being so near the town it was much frequented by lovers of nature, and was a favourite lounge of other lovers also.

PHILIP CLAVEY, cotemporary with the Tatlows, learned flower painting at Derby. He excelled more particularly in the painting of single plants, and numerous dessert services were decorated by him in that manner. After leaving the works he for many years kept a glass and china shop at the bottom of Sadler gate, Derby, close to the bridge.

RICHARD DODSON, bird painter, served his apprenticeship at Derby. His father, William Dodson, succeeded Thomas Soar as foreman of the painters and gilders, and died suddenly about 1820. Shortly after his father's death Richard left the works, and for a few years had a small establishment for enamelling china on the premises which are now "The Plough" public house, on the Nottingham road. Dodson usually painted his birds with landscape backgrounds. Although rich, they are rather heavy in colour, and often carelessly drawn. Dessert services and numerous vases and small ornaments were decorated by him, and his work has of late realized large prices. The Rev. R. Waldo Sibthorp, and Mr. Kidd, of Nottingham, have dessert sets painted by Dodson, each piece of which is richly gilt with a different arabesque scroll border, by Thomas Till, who excelled in that kind of decoration. A similar dessert set by Dodson recently fetched upwards of a hundred guineas.

Another bird painter, named **Poulson**, worked at Derby for a short time, and his style was somewhat similar.

Leonard Lead, another of the flower painters, when a youth worked at Pinxton, and was probably a native of that place. He removed to Derby early in the present century, and was employed at the old works for more than forty years; his work, therefore, is oftener to be met with on the Derby China, which was produced during its latter days, than that of any other flower painter.

Lead joined the "Fox and Owl" benefit society in 1805, when in his nineteenth year. It was for this club, which was founded in 1777, that the Rodney jug was made, of which some account is given in another part of this work. Among the China hands who were members when Lead joined it were Stables, Cooper, Thomas Soar, John and Robert Brewer, Samuel Keys, James Clarke, George Robertson, Phillips, and others of the early painters and gilders; and the potters included Joseph Hill, Isaac Farnsworth, William Porter, and others.

Lead died at the house of one of his sons in Leicester, in December, 1869, and the *Derby Reporter*, in noticing his death, says "he was one of the last of the staff of artists at the old Derby China Manufactory; by his energy and industry he had brought up a large family in a creditable manner, and, after a life of honesty, and with a stainless character, he died at the age of 82 years."

As a flower painter Lead possessed considerable merit; his colour, though rather florid, is rich and varied. After the close of the old works, and until near the close of his life, he was employed in painting Derbyshire spar ornaments in varnish colours, a style of work which will not prove so durable as that which he has left on Derby china.

James Turner was another of the flower painters. In early life he worked for Sims, in London; and in the Museum of Practical Geology are two or three Nantgarw plates, which were said to have been painted by him at that time. He was employed as a letter carrier in Derby, after the close of the works, and died about 1856.

John Stanesby was born in March, 1786, and at a very early age was put to work at the old Derby china factory, where he served his apprenticeship to flower painting, attaining considerable proficiency in that branch of art. He more particularly excelled in the painting of roses, and was able to produce, with a few deft touches of his pencil, a seemingly elaborate representation of that lovely flower, with a rapidity almost magical. Feeling the daily routine of his labours at the china works irksome, and wishing for a wider field for the exercise of his talent, he, shortly after attaining his majority, removed to London, where he cultivated, as far as his opportunities would allow, his inclination for the higher branches of art. At this time he executed many beautiful specimens of china painting, and also practised extensively painting on glass. In glass painting he was for some time in partnership with an enterprising man named Backler, and the firm executed some ambitious works in the form of windows for public buildings, and also established public exhibitions of glass painting in London, which were visited by many distinguished personages, including the allied sovereigns, in 1814, and also Prince Leopold (afterwards King of the Belgians.)

Stanesby subsequently took to the practice of portraiture, and was an occasional exhibitor at the Royal Academy prior to 1825, when he returned to Derby, where, for some years, he practised as a portrait painter. He usually painted miniatures on ivory, or heads of a larger size on paper, and sometimes he executed life-size portraits in oil. In 1832, on occasion of his eldest son, whom it had been his delight to train up in a love of art, obtaining a medal from the Society of Arts, he returned with his family to London, where for several years, while he devoted himself chiefly to portraiture, one after another of his children became successful competitors for the prizes offered by the Society of Arts in various departments of drawing and engraving.

For several years Stanesby devoted much time and labour to an attempt to introduce an ingenious process of relief-engraving of his own invention, as a substitute, under certain circumstances, for wood-engraving. While, however, he brought the process itself to a considerable state of perfection, he was not the man to grapple successfully with the commercial difficulties which stood in the way of such an innovation. Very few specimens of the art were published, the principal being a series of maps issued by the late Charles Knight, who took great interest in Stanesby's experiments. In the latter years of his life he was almost incapacitated by bodily suffering from the practice of his profession; he, however, retained a fondness for it almost amounting to a ruling passion. As long as he lived, and during many a weary hour of suffering would he amuse himself with producing book-marks and other trifles, beautifully ornamented with his favourite flower. He died on December 18th, 1864, in his 79th year.

Of his numerous family several derived from him a love of art, and still follow some of the numerous branches to which it was his ambition to train them; while the eldest, Mr. John Tatam Stanesby (who now holds an important commercial position in London), after some years' practice as a wood engraver, quitted the pursuit of art for that of literature, to which he had equally received a bias from his father's character and training, and became a contributor to the *Penny Cyclopædia*, *Companion to the Almanac*, *Pictorial History of England*, and other works, chiefly in connection with mechanical science and the history of the useful arts.

John Whitaker, a gilder and border painter, served his apprenticeship at the Derby works. He left about 1826, at which time there was a turn-out of the gilders and japan painters. He then joined George Cocker, and they had a small establishment in Friar Gate, Cocker making small figures, as described elsewhere, and Whitaker gilding and decorating china of a useful character, which was bought in the white for the purpose. This partnership lasted little more than a year. A son of Whitaker, also named John, when a youth painted at the old works, and on leaving was under Moses Webster for a short time. He afterwards went to London, but eventually removed to Manchester, where he resided for many years as a designer of patterns for muslin-de-laines and other similar fabrics. Many of his designs commanded a large sale. He died, somewhat suddenly, in Manchester, in 1871.

About 1821 Mr. Bloor discharged one landscape and four flower painters, all of whom readily found employment at Coalport. They had all been apprenticed at Derby, and were clever hands, and steady, respectable men; and it was considered that Coalport benefited by their services at the expense of the Derby works. The names of the flower painters were William Cresswell, Thomas Brentnall, James Farnsworth, and William Hall, that of the landscape painter, Jesse Mountford.

Mountford worked at Coalport about fifteen years. On leaving, he was employed as a landscape painter for twenty-five years at Messrs. Davenport's, Longport, near Burslem, dying there in 1861. He was an expert brother of the angle, and when at Coalport resided about two miles from the factory, near the river Severn, and in the fishing season was wont to exercise his skill successfully on his walks to and from the works. On the day he died he had been at his usual employment at Messrs. Davenport's, and in the evening was preparing his tackle for the purpose of indulging in his favourite sport the following day, when the summons came which for ever put an end to both his artistic and piscatorial pursuits. Thomas, the father of Jesse Mountford, was enamel kiln fireman at the Derby factory for many years. He was a native of Staffordshire, and had attained some proficiency in the making of enamel colours. John, the youngest son of this Thomas Mountford, as related elsewhere, discovered the Parian china body while in the employment of the late Alderman Copeland, at Stoke-upon-Trent.

Cresswell, after he left Coalport, was for several years engaged at a manufactory in the south of France, but, like many other Englishmen, had to leave that country on the occurrence of the revolution of 1848. He afterwards, until his death in 1870, resided in the Potteries, where, after giving up painting, he taught dancing.

Brentnall, on leaving Coalport, worked at several manufactories in Staffordshire, the latter part of his time for Messrs. Ridgway, of Cauldon Place. He died about 1869, aged 70. Brentnall excelled as a flower painter. A pair of plaques by him, in the writer's possession, 13 by 10 inches, flowers and fruit, after John Van Hysum, are painted with vigour, and harmoniously coloured.

Hall found employment in the Staffordshire Potteries after he left Coalport, and for part of the time was foreman at Messrs. Allcock's. He also worked for Alderman Copeland, at Stoke-upon-Trent. He died in February, 1861, aged 61. The year after leaving Derby, and when at Coalport, he painted a plate with a basket of flowers in the centre, which he presented to Mr. Thomason: it is now in the possession of the writer, and gives a favourable impression of Hall's talent. The plate has the painter's initials at the back, with the date—1822. The elder Steele usually put his name on his paintings of fruit on china plaques. Had this course been more generally followed it would have added to the interest owners and collectors feel in old china, and would have prevented a considerable amount of misrepresentation in absurdly attributing the veriest trash to clever men, a practice much too common. The names of the best artists at Sèvres, and other celebrated Continental manufactories, are known in connection with their works. It is, however, only of late years that this practice has been adopted at Messrs. Minton's, at Worcester, and at a few other of our best manufactories. This is satisfactory to the painter, and an additional inducement for him to endeavour after excellence; moreover, it in no way robs his employer of any credit, as it is sufficiently well known that he is not the artist workman, as well as the manufacturer.

William Wheeldon, another of the Derby flower painters, went to Mansfield, in January, 1801, and was with his uncle Billingsley, at his enamelling establishment in that town, until the end of the year. Shortly after his return to Derby he was apprenticed to Messrs. Duesbury and Kean, and continued to work at the Derby factory until 1823. On leaving he succeeded to a business in Bridge Gate, in the premises formerly occupied by Billingsley. The writer is indebted to Mr. Wheeldon for much information concerning the china painters of his day, and for other matters relating to the old Derby china factory. He died on Saturday, December 19th, 1874, and the following short notice of him appeared in the *Derby Reporter* the following week:—

"In Mr. William Wheeldon, who sank quietly to rest on Saturday last, the 19th inst. (his 85th birthday), has passed away, with one exception, the oldest relic of the old Derby China Factory. As boy and man he worked there a little over twenty years, leaving about 1823, when he succeeded to a small retail business in the town. Several specimens of his work on Derby China, which were in the Fine Arts Exhibition in this town in 1870, proved that he possessed considerable merit as a painter of flowers, and in early life he had the advantage of receiving instruction in that branch of art from his uncle, William Billingsley, the most eminent of the Derby painters. Mr. William Wheeldon was much esteemed for his genial disposition; and to his temperate and regular habits, and his uniform moderation in all things, he was doubtless indebted for a long life and a painless death. He only kept his bed on the day he passed away. At the banquet given little more than a month ago to our late worthy Mayor, might have been seen the tall and manly form, military in its bearing, and unbent in the least by age, of the subject of this brief sketch, and it was not without enjoyment and a degree of justifiable pride that he mingled among those who were assembled to do honour to his nephew on the completion of his year of office."

William Corden was a native of Ashbourne, and was born in 1797. He was apprenticed at the Derby works, where he learnt to paint landscapes in an agreeable manner. While at the works he turned his attention to the painting of portraits and figure subjects. About 1820 he left the china works, and devoted himself to portrait painting. Shortly before he left he painted the greater part of a dessert service with subjects copied from Thurston's illustrations to Tegg's edition of Shakespeare's plays (1812). These proved that, although somewhat deficient in the drawing of the human figure, he excelled as a colourist, and that his hatching and stippling manipulation was excellent. This service was not completed at the time Corden left the works, and the greater part of it was sold piecemeal, the plates realizing from four to five guineas each. Some few of the pieces remained at the works until their close in 1848. One of these plates, the subject being the death of Cleopatra, although greatly injured by "crazing," sold for £6. 10s. at Mr. Bohn's sale at Christie's, in March, 1875. Corden also painted several plates with views of Continental cities, &c. They were copied from plates which the late Duke of Devonshire, who took great interest in the china works, had purchased on the Continent, chiefly with the intention of lending them as an incentive to the production of works of a similar high character at Derby. Not only were the paintings on these plates excellent, but the gilding and chasing of the different borders were of the highest class; and the manner in which all this was imitated proved that talented artists were at that time employed at the works. Mr. Alderman Clarke has several of these plates; the originals are in the possession of His Grace the Duke of Devonshire, who kindly lent them to the Derby Exhibition in 1870, and they were shown among the Continental porcelain, in Case C.

After leaving the factory Corden executed a number of portraits on china plaques, in Derby and the neighbourhood, and also at Nottingham, meeting with liberal patronage, portraits in that style being a novelty. He first tried his fortune in London in 1824, and two years afterwards exhibited for the first time at the Royal Academy, a picture thus described—"Hebe, on porcelain." For several years he was an occasional exhibitor there. His name is in the Academy Catalogue for 1829, but through some inadvertency there was no picture by him in the exhibition that year. His last contribution was a copy on porcelain of Sir Thomas Lawrence's fine portrait of Sir Walter Sçott. This was in 1836, the last exhibition which the Royal Academy held in Somerset House. The writer's name was in the catalogue for the first time the same year, as the exhibitor of a portrait on china of the Countess of Blessington.

About 1831 Corden was engaged to paint some of the subjects on the largest pieces of a magnificent service which was manufactured at Swinton for William IV., the price of which was £5,000. Large as this sum was considered at the time it was not sufficiently remunerative, the expenses incurred in getting up the service being so serious that it is said to have ruined the firm. The service consisted of 144 plates and 56 large pieces.

Corden took up his residence at Windsor in 1829, where his works attracted the attention of the Marchioness of Cunningham, who not only employed him but introduced him at the Castle, and through her ladyship's influence George IV. promised to sit to Corden for his portrait, but the King's illness and death shortly afterwards put an end to the artist's hopes in that high quarter. Corden continued to reside at Windsor during the reign of William IV., but he met with no patronage from the sailor King, who probably cared little for the fine arts.

Occasionally Corden painted portraits in oil, but he is chiefly noted for those on porcelain, in which his success was more marked; he, however, painted some clever oil pictures, which had the merit of being striking likenesses. He was employed by the Queen, for whom he painted a few small enamel portraits; but, being done on metal, they were not very successful, as he had little experience on that material, and found considerable difficulty in getting his enamel plates perfect.

In 1844 the late Prince Consort employed Corden to copy several full-length, life-size portraits of the ancestors of his Royal Highness, and he went to Coburg for that purpose. In the execution of this commission he was assisted by his son, who was afterwards much employed by Her Majesty and the late Prince Consort.

After a time, patronage falling off, probably from failing powers, about 1854 Corden got employment in the Staffordshire Potteries, where he was shortly afterwards found by Mr. Scaife, a miniature painter and photographer, of Baker Street, Portman Square, who had advertised in the local papers for some one who could assist him in combining enamelling with photography. This led to Corden entering into an engagement with Scaife, which, however, did not result in anything advantageous to either party. During the last few years of his life Corden resided in Nottingham, and died there, aged 70, in 1867.

As Corden left the factory when only 25 years of age his productions on Derby china are not numerous. One of his most important works, after those already named, was a tea service, each piece of which was elaborately painted with a panoramic view. The service was sold for forty guineas, but it was shortly afterwards returned to the manufactory, as the colour on many of the pieces chipped off the landscapes. Many years afterwards the writer repaired the service in London, in varnish colours, and it was then sold by auction. Mr. Reuben Eastwood, of Derby, has one piece of this service.

Corden's greatest excellence lay in his colouring, which is natural and pleasing.

Moses Webster was a flower painter, and served his apprenticeship at the old factory. In early life he was away from Derby a few years, during which he worked in London, and in Worcester. While in the latter city he received instruction in drawing from Baxter, who, Mr. Binns says, had a School of Art there from 1814 to 1816. Baxter was originally from London. He was celebrated chiefly as a figure painter, and the works he executed while at Worcester were much esteemed. Many subjects after Sir Joshua Reynolds, Benjamin West, and others, were painted by him on porcelain plaques, vases, and other ornaments.

On Webster's return from Worcester, he painted flowers, and occasionally birds, at the Derby works, until 1825. John Keys, another of the old hands, who had been practising as a drawing master in the town, dying that year, Webster left the factory and succeeded to his connection, finding considerable patronage in Derby and the neighbouring towns. Webster taught both flower and landscape drawing, but his chief excellence lay in his painting of flowers, which were truthful and brilliantly coloured. His landscapes, usually in pencil, are neatly executed, and many of his drawings of noblemen's and gentlemen's seats were lithographed, among them, Kedleston and Drakelow Halls, Newstead Abbey, and numerous views in and about Repton, Nottingham, and Derby. Several of these he drew on stone himself, but the greater part of them were lithographed by L. Haghe, and by Gauci.

After serving his apprenticeship Webster was not employed at the factory altogether many years, and his work therefore on Derby china is scarce. His flowers have a somewhat dashed and faded appearance, as if they had been kept in water too long. Notwithstanding this peculiarity he was one of the best of the later Derby flower painters. His groups are tastefully arranged, and there is dash and freedom in his execution. Probably for more than thirty years before his death he had not painted on china, but usually did drawings in water colours or in pencil. In his latter days he adopted a peculiar style with his flower subjects. They were done in opaque colours on drab tinted paper, and the drawing and execution were extravagant enough to lead to the supposition that all shape had been taken out of the flowers by exposure to a gale of wind. Oddly enough, he considered he had never done anything like these, the works of his old age; nor had he, although they were not, what he fondly considered them, his masterpieces.

In the Derby exhibition of 1870 was an example of his work in this later style, as also of his better style of flower painting on porcelain. The latter was on a large Derby porter mug (No. 173, Case B), and was the property of Miss Roberts, to whose father, the late Lieut. John Roberts, of Chesterfield, the artist presented it.

While at Worcester the following impromptu was made by one of the painters, on hearing another observe that Moses Webster was fond of introducing roses in his groups:—

"If Moses composes
His posies of roses,
Of sweeter he can't them compose;
No flower else that grows,
Can compare with the rose;
If you doubt it, consult your own nose."

Moses Webster died at Derby, on the 20th October, 1870, aged 78 years.

JOSEPH BANCROFT was a native of Derby, and was apprenticed at the old works, where he learned to paint flowers and shells. On leaving Derby he worked for a short time in London. Afterwards he removed to the Staffordshire Potteries, where he spent the remainder of his days, dying there about 1857. His last employment was at Messrs. Minton's. Bancroft painted flowers, shells, and insects with great neatness, but there is often a want of modelling in his larger groups, some of the flowers, more especially the roses, being nearly destitute of colour in the high lights, which gives a spotty appearance to the composition.

WILLIAM DIXON, a painter of figure subjects, worked at Derby for a short time between 1820 and 1823. His subjects were chiefly of a grotesque and ludicrous character, and were usually done on large-sized porter mugs. As illustrations of his subjects may be mentioned a doctor drawing the tooth of an old woman with a pair of pincers, or extracting a man's tooth with a string tied to it, and with his foot on the patient's chin; drinking subjects, and the like. These were copied from prints by "Tim Bobbin," otherwise John Collier, author of the *Lancashire Dialect*, &c., who painted and engraved a number of such subjects about the middle of the last century. One of these Derby mugs was sold at the sale of Mr. John Owles' collection of "Rare Pottery and Porcelain" at Great Yarmouth, in October, 1872. The subject erroneously described in the catalogue as "after Hogarth," represented two topers at a table, one of whom, having imbibed too freely of the contents of a punch-bowl, is returning a portion of it into that vessel, while the other is considerately supporting his head. Although the incident represented was not of the most delicate character it would appear to have possessed attractions to certain connoisseurs, as, after a spirited competition, the mug was knocked down for the sum of eight guineas and a half. Mr. Hawkins, of Grantham, had a Derby mug of the same size, and painted with the same subject. This the writer confesses, with some compunction, was one of his own early productions, and he has cause to remember it the more, having been rebuked at the time for painting it. It is curious how, to quote Tim Bobbin, "our old done deeds" sometimes crop up to startle if not to confound us.

In the Mayer Museum, at Liverpool, is a quart mug of Newhall China, on which is an allegorical group of figures, the painting of which is attributed to Dixon, and the date 1811.

THOMAS STEELE, whose fruit painting on china has never been surpassed, was a native of the Staffordshire Potteries, where he first learned his art. He worked at the Derby factory from 1815 until within a few years of its close. On leaving he was engaged for a short time at Swinton, in Yorkshire; afterwards he returned to the Potteries, and worked, during the rest of his days, for the late Mr. Herbert Minton, by whom his talents were highly valued.

In the Derby Exhibition of 1871 were numerous examples of Steele's work in the cases containing china, and on the screens were several china plaques, some of them of large size. A bunch of white grapes, painted from one grown in the hothouse of Earl Fitzwilliam, at Wentworth, was probably the best specimen of his work. A still larger piece, done on the bottom of a dish, was interesting, as it shewed how the artist, by painting an apple on a considerable swelling, or bulge, on the china plaque, knew how to take advantage of a defect, and thus almost turn it into a beauty. These pieces were respectively exhibited by the late Mr. John Woolley, and Mr. Edward Rowse, of Derby. A plate painted with fruit and flowers, by Steele, and presented by him to the late Mr. Thomason (No. 134, case A) was thus noticed by a local critic:—

"The whole design of this plate is excellent. The background is shaded so as to bring out the various degrees of depth of colour of the fruit and flowers. The peaches, plums, grapes, and flowers, are done with the hand and eye of one who looked at the originals, and whose brush could reproduce every feature. The roses are, however, not so good as those of Billingsley, but the leaves could hardly be surpassed."

The fault of Steele's roses is that they are sometimes left too white in the lights, the outline cutting hard against a dark background. This was never the case with his fruit.

Steele painted both flowers and insects well, but as a painter of fruit on china he had no superior, if, indeed, he had any equal in his day. His colour is remarkably pleasing, being rich and transparent, and his large fruit pieces are painted with great force. His grouping is harmonious, the light and shade well managed, each piece of fruit is well rounded, and the outline softened and blended into the one next it, each partaking of the reflected colour from the other, a matter not always attended to by either china or other painters. Many of Steele's effects were cleverly produced by carefully dabbing on the colour, while wet, with his finger, thus blending the various tints well into each other, and giving great softness and delicacy, with an appearance of high finish, as if by elaborate stippling.

Although Steele was at times an ardent worshipper at the shrine of Bacchus, he had attained his 79th year at the time of his death, which took place at Stoke-upon-Trent in 1850. Nor did this occasional indulgence impair his execution, as his later productions are equal to those of his best days.

Three of Steele's sons, Edwin, Horatio, and Thomas, were apprenticed at the Derby works, and they all inherited much of their father's talent. Thomas, the youngest, gave promise of making a clever landscape painter, but he died at Coalport in early life. Edwin and Horatio were both clever flower painters. The latter painted the dessert service which was got up at Derby for the Queen in 1841 and '42. Edwin, the eldest son, worked at Swinton for a time after he left Derby. In the South Kensington Museum is a large vase, with cover, three feet two inches in height, which was manufactured at that place, and painted with groups of flowers by Edwin Steele. They are highly finished, and give a good idea of the style which was practised by the Derby painters at that time (1820 to '30), and indeed by the flower painters at most other good manufactories. The companion vase is at Wentworth House.

Both Edwin and Horatio Steele were chiefly employed in the Staffordshire Potteries after leaving Derby, Edwin at Messrs. Minton's and at some other of the best manufactories. He died in 1871 in his 68th year. Horatio died in the Potteries in 1874.

JAMES ROWSE was apprenticed at Derby where he learned flower painting. He left the factory before 1830, and for a time worked in the Potteries, and afterwards for many years at Coalport, chiefly painting flowers, and occasionally figure subjects. He painted portraits in oil, and on china also. He is now in Birmingham, employed in painting small enamels on metal, such as figures, flowers, animals, &c., for jewellery and goldsmiths' work.

DANIEL LUCAS, a landscape painter, in early life worked for Messrs. Davenport, of Longport, at glass and china painting, and for a quarter of a century prior to the closing of the Derby factory was the principal landscape painter employed at Derby; his work, therefore, is probably oftener met with than that of any other of the Derby landscape painters. His colouring lacked variety, and his style was heavier than that of the painters before his time. He occasionally painted in oils, and some thirty or forty years ago some of the best public house signs in Derby were done by him: among them the "Old Boat" in the Morledge, the "Jolly Toper" near St. Mary's Bridge, the "Plough," and the "Peacock," both on the Nottingham Road, the "Hare and Hounds" in Erasmus Street, and others, all of which are now nearly obliterated by exposure to weather, or they have, like many works of a better class, been so painted over and "restored," that little, if any, of the original work remains on the surface. Lucas was an expert fisherman, and a day spent with rod and line among the charming scenery on the banks of the Trent, in the neighbourhood of Twyford, was to him a real enjoyment. On the close of the works Lucas left Derby, and, for some years, was employed in painting japan ware in Birmingham, where he resided until his death, about 1867, only a few days before completing his 80th year.

Daniel Lucas had three sons, all of whom were apprenticed at the Derby works. John, the eldest, learned landscape painting under his father, but left Derby shortly after he was out of his apprenticeship, and worked at Swinton until his death in May, 1833. He painted somewhat after the manner of his father, but his execution was more refined. In the Derby Exhibition of 1870 were two plaques by him—No. 542, "The Plains of Waterloo," and No. 547, a "View of Chatsworth." These were painted on Rockingham china, and were the property of the late Mr. John Woolley, of Derby.

William, the second son of the elder Lucas, was an excellent gilder, and probably excelled more in that branch of the art than his father did as a landscape painter. For clean and dexterous execution his work cannot be surpassed. On leaving Derby he was employed at Messrs. Minton's, and died at Stoke-upon-Trent in early life.

Daniel, the third and youngest son, a landscape painter, learned the art at Derby. On leaving, he worked for many years at Coalport. Afterwards, he was employed at Messrs. Copeland's, at Stoke. He now resides at Longton, in the Potteries, having a small establishment there, where, assisted by his sons, he paints landscapes and otherwise decorates china for different manufacturers.

HENRY L. PRATT, another landscape painter, was apprenticed at the old factory, but only remained at the works a few years after the term of his apprenticeship had expired. He was afterwards employed by Messrs. Minton, of Stoke-upon-Trent, and at several other manufactories in the Potteries, and at Coalport. He also painted in oils, executing many views in Derby and the neighbourhood. His landscapes on china are rich in colour, and are boldly pencilled. Mr. Hawkins, of Grantham, had several large plaques, by Pratt, which realized good prices at his sale in 1875. They give a good idea of his manner, which was warmer and more agreeable in colour on china than in oils.

Pratt died in the Potteries early in 1873, and the following notice of him appeared in the *Staffordshire Sentinel*, of March 8th, that year:—

"THE LATE MR. PRATT.—Our obituary contains the name of Mr. H. L. Pratt, whose long connection with art in the district deserves more than mere mention. Mr. Pratt was born at Derby, and served his time as a landscape painter, at the Old Derby China Works. In 1830 he came to the Potteries, and was employed at the works of Messrs. Minton. In 1844-5 he was employed by Messrs. Chapman and Hall, of London, in taking sketches of the baronial halls of Staffordshire, Cheshire, and Derbyshire, and devoted himself, during his leisure hours, in acquiring the art of painting in oil. Of this branch of art he became passionately fond, and in Derby, Birmingham, and Coalport, left evidences of his skill. Many of the galleries of the noblemen and gentlemen of the Midland counties contain paintings by him, Mr. Pratt having been employed by, amongst others, the present Sir Robert Peel, the late and present Dukes of Devonshire, and the late Dowager Countess of Harrington. He had, also, some years ago, the honour of Her Majesty's patronage, who was pleased to purchase a tête déjeuner service, on which were views of Windsor Castle, Balmoral, &c. There was scarcely a picturesque nook in Staffordshire, Derbyshire, Shropshire, and part of Cheshire, that he had not seen and sketched, and of Dovedale he was especially fond. The love of art permeated his nature, and in the true sense of the word he was an artist."

ABLOTT—PRINCE.—Among the last batch of apprentices at the Derby factory were Richard Ablott and Edward Prince, both of whom were landscape painters. After leaving Derby, Ablott was employed by different manufacturers, chiefly in the Staffordshire Potteries, and for a time at Coalport: he is now working for Messrs. Davenport. In the Derby Exhibition of 1870, Mr. Carter, of Derby, shewed a dessert-service which was made at Coalport, and painted with views in Derbyshire by Ablott, and he has since had services, numerous plates, and other pieces painted with rich and highly finished landscapes by the same artist.

On the closing of the old Derby works Prince, for a short time, worked in London, and for more than the last twenty years has been engaged at glass painting at Messrs. Wales's establishment, Newcastle-upon-Tyne. Others of the old Derby apprentices found employment at the same establishment. Prince's landscapes, on Derby china, may be known by the prevalence of warm brown tints, which are used in finishing. A pair of large bottle-shaped vases, painted by Prince, with landscapes all round, were shewn in the Nottingham Exhibition, in 1872, in which this characteristic was apparent. They were the property of Mr. Sulley, of Nottingham, and had been originally purchased at the manufactory by the late Mr. Horsley, of Pye Bridge, Derbyshire. Prince painted several views on china plaques, of various sizes, of the Nunnery which was erected on, and covered the whole of, the site formerly occupied by Duesbury's early china works, on the Nottingham Road.

James Hill was another of the apprentices, and worked at the old Derby factory, with little intermission, until its close. He then joined the new firm in King Street, and remained one of the partners until his death in 1854. The following is copied from the obituary notices in the *Derby Mercury* of May 3rd of that year.

> "On Tuesday week, in Parker Street, Mr. James Hill, in the 64th year of his age; an artist of considerable ability. The numerous specimens of flower painting produced by him at the china works in the town are characterized by an almost inimitable delicacy and beauty."

Hill's flowers did not merit such an encomium, as they were slight, and were always done at one burning; indeed, he was wont to say he considered himself a gilder, and not a flower painter. A pattern, which was well known, and which was called "Hill's flowers," he did in large quantities, and this, from long practice, he painted with great facility; it consisted of one group, with several sprigs scattered about. The group was formed of one large rose, and a few small sprigs of different colours. These were more conventional than natural. The lights of his roses were taken out in a series of straight cutting lines, and there was no variety in the colouring of the foliage. Others of the Derby gilders occasionally painted roses, hence it is that this flower occurs in many of the Derby patterns. There is, however, generally the same artificial character about such roses, by which they may be distinguished from those done by the regular flower painters.

Hill modelled a few small animals, which sold well. In doing these he used a penknife instead of a modelling tool. James Hill was much respected for his inoffensive character, and his quiet and amiable disposition.

The HANCOCKS.—One of the early apprentices was John Hancock, and the name was connected with the Derby factory from very early in its history until its close; moreover, Mr. Sampson Hancock, a grandson of the above, is now the sole proprietor of the small establishment in King Street, Derby, of which he became one of the partners at its commencement in 1849.

John Hancock was born in Nottingham, where his father lived during the time of his apprenticeship, and it was no unusual thing for young John to walk to that town on Saturday evening, after the labours of the week, in order to spend his Sundays at home, and to walk back to Derby to resume his duties by 9 o'clock on Monday morning. Shortly after the expiration of his apprenticeship he left

Derby, and for a short time worked at Swansea, removing from there to the Potteries, where he spent the remainder of his days.

Shaw, in his History of the Staffordshire Potteries (1829) says:

> "Hancock was employed by Messrs. Turner, of Lane End, prior to 1800, and while there he introduced the method of gilding with burnished gold. The practice originated with Mr. Wm. Smith, of Slack's Lane, Hanley, who knew the secret of water gilding practised at Birmingham, which suggested the application of gold in a liquid state" (amalgamated with mercury) "in place of leaf gold used upon size; on the attempt being made the result surpassed all expectations."

Gilding on china was formerly done with leaf gold ground up in honey, and, as the glazes were soft, very little flux was required to cause the gold to adhere to the ware. Gold, when thus used, is so thick on the ware that it may be cut with a knife. The gold now used is what is termed "brown gold," which is prepared by the gold refiners by melting pure gold in a crucible, and, while in a molten state, carefully pouring the metal into cold water, which makes it so friable that it may be crushed between the fingers. To six parts of this gold are added five parts of mercury, which are carefully rubbed together in a Wedgwood mortar, and afterwards ground in turpentine on a glass slab with a glass muller, until perfectly fine; a little flux is added to make the gold adhere to the ware, at a heat sufficient to bring the rose colour bright and clear. The mercury passes off in the fire, leaving the gold in a mat or dead state, and it is afterwards burnished.

Hancock discovered, and first put in practice, the gold, silver, and steel lustres, at Messrs. Spode's manufactory at Stoke-upon-Trent, for Messrs. Daniel and Brown, who were at that time decorating the ware produced by Spode. Shaw, in his History above referred to, says:—

> "The general voice of the district is in favour of John Hancock, now residing at Etruria, and an enameller of no mean talent, having first produced the lustre. It has been asserted that he only introduced the

practice of what had been some time before invented at Derby, but the total silence of Derby tradition discourages the assumption."

This assertion may have arisen from Hancock being a Derby hand. The following letter on the subject, from the *Staffordshire Mercury*, was written in 1846 by Hancock:—

"Sir,

In the notice of the death of Mr. John Booth, of Well Street, inserted in your last week's paper, it is stated that he was the inventor of lustre for earthenware. I beg to state that this is incorrect, as I was the original inventor of lustre, which is recorded in several works on Potting, and I first put it in practice at Mr. Spode's manufactory, for Messrs. Daniels and Brown, and continued to make it long before Mr. Booth or any other person attempted to do so.

If Mr. Booth's friends should doubt the truth of this statement, I shall be very happy to furnish them with proofs on the subject, or answer any questions which they may think proper (to ask). Perhaps Mr. Booth's friends are not aware that I am still alive, although at the advanced age of 89. By inserting this you will oblige one whose character is at stake.

John Hancock,
Etruria."

From 1816 until within a few years of his death, Hancock was in the employ of Messrs. Wedgwood, of Etruria, as colour maker and manager of the enamelling department in that celebrated establishment. He had also a thorough practical knowledge of both china and earthenware bodies and glazes. Before he left Derby he had turned his attention to the making of enamel colours, and he was one of the first who practised the art in this country. In this respect he was by many, in his old age, called the "Father of the Potteries." Many of his receipts for colours and fluxes are still in use by enamel colour makers, and the "No. 8 Flux" of the district is the No. 8 in his book.

John Hancock died in his 90th year, on July 18th, 1847, leaving five or six sons who had all been brought up to the ceramic business. His eldest son, also called John, was born in Derby in 1777, while his father was still in the first Duesbury's employment.

John and George were the two eldest sons of John Hancock, sen. George, the second son, was first employed at Derby in 1819, and he brought with him a number of women who were engaged to paint slight flowers and patterns of a cheaper class than those which were usually done up to that time. Women had long been employed in painting china and earthenware in Staffordshire, but their introduction at Derby was distasteful to the old hands. For some years previously that part of the works known as the "Old Factory," on the site of which the Nunnery was afterwards built, had been closed, and it was then re-opened for the accommodation of these women. In the following year John Hancock also removed to Derby with his family; one son and three daughters had been brought up to china and earthenware painting, and they were added to the new colony in the old works. John Hancock was engaged as a colour maker and ground layer, and he and eight or ten painters and gilders, together with the women, were superintended by his brother George.

The early method of laying grounds, or covering borders and large surfaces with one colour, was to paint them with a flat brush, and it was difficult to put some colours on a smooth surface so as not to shew the brush marks. Yellow was less difficult to work than most others, which may account for its occurring so frequently among the old grounded patterns. Some few other colours, such as peach-bloom, fawn, or pale red, were also much in use, as they could be laid evenly, being so thin as to be little more than stained oil. The present method of laying grounds by dusting finely ground dry colours on a surface previously oiled, was introduced about 1817, and the mode adopted was at first kept a profound secret, the men working at it being usually locked in a room by themselves. Where parts of a grounded pattern are required to be left white, or to be afterwards painted, they are first laid over with a colour, usually rose-pink, mixed in water, with a portion of treacle to hold it together—this is called stencilling. In oiling the piece, previous to dusting on the dry enamel colour, the parts which have been stencilled are washed over with the oil and receive the colour equally with the other parts. The pieces are then immersed in water, which, flowing under the oil, permeates and loosens the stencil colour, and this is then carefully removed with cotton wool, leaving those parts perfectly white, and the colour remaining on the parts where required. John Hancock was one of the first who practised the new method of ground laying. He was also a clever painter, particularly of birds, and his imitation of the latter in the old Sèvres style was perfect. He was celebrated as a maker of enamel colours, and for many years most of those which were used at the old Derby works were made by him. His knowledge of bodies and glazes was very practical, and the help he afforded when difficulties arose, as they often did, was considerable. He had a good knowledge of glass painting and staining, having practised those arts for some years at Messrs. Davenport's, of Longport, before he was employed at Derby. He continued to work at the Derby factory until his death in 1840, aged 63 years.

John Hancock dearly loved the "gentle craft," and a more deft practitioner never threw fly on water. Many a dish of dace and roach, not unfrequently "a lusty trout," and "here and there a grayling" was he wont to capture in the Derwent, close to the town. Unfortunately the river, like too many others, is now so polluted that the most dexterous master of the craft, with all his skill, would fail to do the like.

George Hancock had, like his brother, a good knowledge of the composition of china bodies and glazes, and of the making of enamel colours, and he was a good practical potter; his chief excellence was, however, as a flower painter. In the first year or two of the present century he worked for Billingsley at Mansfield, and doubtless owed some of his skill as a flower painter to Billingsley's teaching. Although he had not that artist's delicacy of touch or gracefulness of grouping, yet his flowers were always well modelled and boldly painted. Of Billingsley's talent Hancock used to speak with admiration, as also of his impatience when work was not done to his satisfaction; if, for instance, a rose was left too white in the lights, and without proper gradation of colour and shade, he would hold up his clenched fist, and ask if there was not light, shade, and roundness in that.

When Billingsley left Mansfield Hancock returned into the Potteries and worked for several years at Messrs. Ridgway's, of Cauldon Place. The writer has a set of vases, which were presented to a relative by the late Mr. William Ridgway in 1809, on one side of which are finely painted groups of flowers by George Hancock. He also worked for other firms in the Potteries, and for a time resided in London, where he enamelled and finished china on his own account. He afterwards returned to the Potteries, whence he arrived in Derby, as already stated in 1819, continuing there until 1835, when he left, having entered into an engagement with Mr. Edwards, a solicitor, to superintend the making of china at Burton-upon-Trent. This small concern, which can scarcely be said to have been established, was only carried on for a short time. In a letter from George Hancock to his brother John, dated November 4th, 1835, he says the place at Burton was to be closed that day. That, however, was not the case, as it was carried on a short time longer.

From Burton George Hancock again went into the Potteries, and was working there in 1836. In 1839, he was employed in France, at a manufactory near Lyons, but remained little more than a year. His last engagement was with Messrs. Richardson of Wordsley, near Stourbridge, where he painted glass ornaments, and he died there shortly after 1850.

George Hancock's style of painting was somewhat heavy, although it possessed much softness and delicacy. He was fond of painting vases, and other pieces of china of large dimensions, and for these his bold style was well adapted. Sometimes, however, he got tired of these large pieces before they were finished, and let them stand in an unfinished state for some time, the consequence of which was that those flowers which had not been fired, would, when fired, be less bright than the other parts, the atmosphere having acted injuriously on the colours from long exposure to it while in their unfused state. The sooner a piece of work is passed through the kiln after it is painted the brighter and purer the colours will be. Rose colours and purples suffer particularly from long exposure before burning.

A very large Derby china jug, belonging to Mr. Alfred Lafone, was exhibited in South Kensington Museum in 1871, and was thus described:—

> "Large Jug—Crown Derby, richly painted with flowers. English, late 18th or early 19th century."

This jug was painted by George Hancock, about 1822-23, and is covered all over with flowers in his boldest manner. It was in hand a long time, and at last received some finishing touches from his nephew, John Hancock. There is some irregularity in the brightness of the colours in parts, which is owing to the cause above described.

The writer learned flower painting under George Hancock, who was a man of more than common intelligence; moreover he is indebted to him for information concerning Billingsley and other matters embodied in this work.

James, another son of the first John Hancock, never worked at Derby, although he was brought up to the same business as his brothers, learning the art and mystery of enamel colour making under his father. He removed from the Potteries to Worcester in early life, and was in that city a quarter of a century, most of the period in the employment of the late Mr. Walter Chamberlain as colour maker and ground layer. He died in 1865, aged 74. His son, Mr. Sampson Hancock, is the present proprietor of the China Works, King Street, Derby.

George Hancock left no children, but his brother John had a large family, and four of his sons learned the ceramic business. The eldest, John, and the third of that name, was one of the most versatile of the Derby hands, painting almost equally well, flowers, birds, fruit, armorial bearings, and sometimes figures. Examples by him in most of those styles were in the Derby Exhibition of 1870, as also a large group of roses in water-colours, No. 470 in the catalogue, wrongly attributed to Moses Webster. About 1823 or '24, Hancock painted a large bowl and jug to match, each capable of holding between three and four gallons. They were both profusely covered with flowers, boldly executed, and were kept as show-pieces in the Warehouse at Derby for many years before they were disposed of. They were in the possession of Sir T. Dick Lauder in 1874, who lent them for exhibition among the china on loan at South Kensington in that year.

In 1836 John Hancock left Derby, having entered into an engagement, as pattern designer, with Messrs. Cowsels, whose works were at Blackford Bridge, near Bury, in Lancashire; another proof that his talent had a wide scope. Here his designs for waistcoat pieces and patterns for ladies' dresses were very successful, as also were several toilet table cloths; one in particular, in the centre of which was a portrait of the young Queen, had an extensive sale. He died of consumption, accelerated, probably, by close application, in April, 1839, aged 34 years.

George, another son of the second John Hancock, learned gilding at the factory, but died when young. James, the third son, learned painting, gilding, and ground laying, and, on the death of his father, succeeded him as colour maker, and remained at the factory until its close. The latter part of the time he also mixed the bodies and glazes, and improvements he made in the ware, which had then got into a bad state, gave his employer much satisfaction. On the purchase of the plant of the old works by Mr. Samuel Boyle, of Fenton, he engaged Mr. Hancock to class and arrange the models, moulds, and unfinished stock on its arrival at its new destination in the Potteries. After accomplishing this he only remained at Fenton a short time, removing to Worcester at the end of 1849, where he entered into an engagement with the late Mr. Walter Chamberlain, at the Royal Porcelain Works, in that city. On Messrs. W. H. Kerr and Co. succeeding to those works, at the end of 1850, Mr. Hancock was engaged by that firm as colour maker, and to superintend the making of the bodies and glazes, and in that capacity he remained until the formation of the present Company in 1862. He is now, with his son, carrying on a manufactory of colours for china, earthenware, majolica, and glass, at the Diglis Colour Works, Worcester. For several years, since 1862, he was consulting manager of the present Worcester Royal Porcelain Company's Works, and an examination of the beautiful productions of that justly celebrated firm will show that the quality of the ware made from his receipts was at least equal to any ceramic productions in this country.

William, the youngest son of the second John Hancock, was one of the last lot of apprentices at the old Derby works, as his grandfather had been one of the earliest. He possesses no small portion of the family talent, being a clever painter and gilder, and excelling as a pattern designer. He is now superintending the enamelling department of the Brown Hill Pottery, at Tunstall, near Burslem.

William Slater was a native of South Normanton, Derbyshire, and was apprenticed at the Pinxton China Works. He, with several other Pinxton hands, removed to Derby in 1813, about two years before the term of his apprenticeship had expired. In early life he worked for a short time for Robins and Randal, in London, but he was employed at the Derby factory, with little intermission, from the time he left Pinxton until its close in 1848. He was a good general hand, painting fruit, insects, and armorial bearings well, but excelling more particularly as a gilder and gold chaser. Slater saw the last of the Pinxton, and also of the old Derby factory. Shortly after the close of the latter he went into the Staffordshire Potteries, and was employed at Messrs. Davenport's, of Longport, until his death, in 1867, aged 73 years.

Two of Slater's sons were apprenticed at the Derby works. William, the eldest, was an excellent gilder. He left Derby before the close of the works, and was for many years foreman of the painters and pattern designer, at Messrs. Davenport's. He died at Longport, in 1865, at the age of 58.

Joseph, the second son of William Slater, sen., a good heraldry painter, and first-class gilder, has been in the Staffordshire Potteries since the closing of the old Derby works, and from 1856 until 1875 was foreman of the paintresses and Majolica hands at Messrs. Minton's, of Stoke-upon-Trent. He is now superintending the enamelling department at one of the Longton establishments. Joseph Slater has four sons, all of whom have been brought up to their father's business. William, the eldest, when a boy, began his career at the Derby factory, and on its close painted for a short time at Messrs. Holmes', coach makers, of Derby. On leaving he also went into the Potteries, and, after a time, was employed at painting heraldry, &c., for Messrs. Minton and others. His paintings on porcelain in imitation of Limoges enamels are of considerable merit, and prizes have been awarded to him for them. Specimens by him in that style are in the South Kensington Museum. He is now designer and foreman for Messrs. Harvey, Adams, and Co., of Longton. Two of his brothers, Albert and John, were brought up at Messrs. Minton's, partly under Mr. Arnoux, and both excel as painters of birds and flowers. Albert was for several years foreman of the enamellers and pattern designer at Messrs. Pinder's, of Burslem, and is now engaged at the celebrated encaustic tile works of Messrs. Hollins, of Stoke-upon-Trent, while John has succeeded his brother as foreman at Messrs. Pinder's. Work done by John Slater is honourably mentioned, p. 43, part 5, Division 2, in the Official Reports of the International Exhibition of 1871. George, the other son of Joseph Slater, is still in the employment of Messrs. Minton.

JOHN LOVEGROVE was a gilder at the Derby works for many years. He learnt the business under William Smith, with whom he was apprenticed. Smith was one of the old factory hands, and had been one of the first apprentices of the first William Duesbury. On leaving the old works, Smith commenced enamelling china on his own account, in a court in St. Alkmund's Church yard, Derby, where he erected an enamelling kiln. He afterwards removed to Spring Gardens, London Road, and, lastly, to the Robin Hood Yard, Iron Gate. Smith was also a maker of enamel colours, and a dark blue, which went by his name, was a good rich colour. It is the well-known blue so much used on Derby china before the general adoption of cobalt under the glaze.

Lovegrove, and his fellow apprentices, on leaving Smith, about 1815, found employment at the old works. After the close of the factory, Lovegrove worked in London, and afterwards in Yorkshire. When in London he was chiefly employed in gilding china with leaf gold for a shop in Tottenham Court Road, which advertised to supply the article cheap "to persons about to marry!" Those, therefore, who obtained their outfit there at that time, might possibly find some of the gilding left on it at the end of the honey-moon, providing they did not give too many tea parties during that interesting period.

Lovegrove died in Derby, early in 1873, in his 79th year. Two of his sons were apprenticed at the Derby works, the youngest, William, as a flower and bird painter.

Edward Hopkinson, and Joseph Kirkland, two other of William Smith's apprentices, were also gilders at the old works for a number of years. Hopkinson had several sons who were brought up to the business, and served their apprenticeship in Derby, William, the eldest, to figure making. He was, until lately, so employed for Mr. Hancock, at the works in King Street, Derby, and the writer is indebted to him for some of the information contained in this work.

Edward, the second son of Edward Hopkinson, senr., was a gilder, and worked at that branch several years after serving his apprenticeship. An order for a large service, decorated with flowers, having to be executed in haste, all who could paint flowers were employed on it. Young Hopkinson, having shown some taste for flower painting, was, against his wishes at the time, put to work at this order, and gave so much satisfaction that he was afterwards a good deal employed as a flower painter. A set of three Long Tom (so called) vases, the centre, 24½ inches in height, painted with landscapes in compartments on one side, and flowers on the reverse, the latter by Hopkinson, were sold in 1874, by Mr. Sulley, of Nottingham, for a hundred guineas. Hopkinson's style of painting was so much like Edwin Steele's that it is sometimes difficult to tell his better things from Steele's—the chief difference is that the central flowers in his groups have usually so cutting an outline as to seem to be detached from the rest of the composition. Edward Hopkinson died about 1868.

Hopkinson and his sons were employed by different firms in the Staffordshire Potteries on the close of the Derby works, and for a few years he and his son William carried on a small concern there, manufacturing figures, vases, and other ornaments, some of them from two to three feet in height. Their vases ornamented with raised flowers possess considerable merit, and, as they somewhat resemble those made at Derby, are sometimes sold as such.

Joseph Broughton first began to work at the Derby factory in 1816, being then 11 years of age. He served his apprenticeship to japan painting and gilding, and, with the exception of an interval of a few weeks, continued at the old works until they were closed, a period of thirty-two years. Afterwards, and until within some ten days of his death, in July, 1875, he was constantly employed at the small establishment in King Street. Broughton remembered the numbers which most of the men who were employed at the factory in his time used in marking their work, as described elsewhere, and the writer is indebted to him for information on that and some other matters appertaining to the old works.

Mundy Simpson, gilder and japan painter, was another of the apprentices, and worked the greater part of his life at Derby. Like many of the Derby boys of that day, Mundy could "swim like a fish." When a young man, he had been an inveterate Derby football player, and thought nothing of swimming down the river with the ball, plunging in the stream after playing on land for several hours, and probably when in a profuse perspiration. As this notorious game was played at Shrovetide, the temperature of the water was rather low at the time. Rheumatism, as might have been expected, was, in the latter part of his life, the result of this wild sport. On several occasions Simpson was instrumental in saving the lives of children who had fallen into the water, never hesitating to plunge in for the purpose when necessary.

Two of Simpson's sons were apprenticed at the Derby works to japan painting and gilding. John, the eldest, left Derby about 1836, and worked for Mr. Herbert Minton at Stoke-upon-Trent for a few years. He afterwards removed to London, where he practised as an enamel painter, and had the honour of being employed by Her Majesty, for whom he painted numerous small enamels on metal.

William Watson worked at the Derby factory about 1830, and although he was there but a few years, his productions may occasionally be met with. They are slight figures, usually on vases and other ornaments, done in gold, sometimes on a light coloured ground, but more frequently on one of dark blue. Here and there are indications of landscapes, also in gold, such as mountains, trees, houses, and churches; the latter probably perched on the tops of trees, or in other impossible places. These he appeared to do without effort or thought, and what detail he put in was scratched with the end of his pencil stick. Watson's habits were taciturn, and he never joined in conversation in the shop. He, however, occasionally broke his habitual silence by calling out loudly "Georgie," and from this peculiarity he usually went by that name. Altogether, Watson was somewhat of a mystery to his shopmates, and how he lived was a puzzle to them. He seldom or ever went to his meals like the rest, and was sometimes seen perched among the branches of a willow tree in the old pasture fields near the factory, during the dinner hour. On leaving Derby, he worked for a short time at the little factory at Burton-upon-Trent. Afterwards he went into the Potteries, from whence he originally came. In the course of a few years, a rumour reached his old shopmates at Derby, that poor "Georgie" had been found dead in a ditch, but whether the catastrophe was brought about by a fall out of a willow tree, or from over indulgence in "barley-broth" they never heard.

William Dexter, another of the apprentices, was a clever hand, painting fruit, flowers, and birds tolerably well, but excelling more particularly in the superior Chinese and Oriental style of decoration. After serving his apprenticeship, he did not remain altogether at the old works more than a few years, and his after career was of a somewhat erratic character. Twice he went to Paris, the first time in 1839, and again three or four years afterwards, on both occasions painting china there. On his return from France, he for a short time worked for George Mellor, in London, at decorating oriental china. He next took up his abode in Nottingham, and, to judge from a circular which he issued while there, dated July, 1847, his qualifications in different branches of art were by no means inconsiderable. He styles himself "Chinese Enameller to Louis Philippe, King of the French, and M. M. S. A. R. the Duke de Nemours," and says:—

> "In soliciting the Patronage of the Gentry of Nottingham and its neighbourhood, W. D. begs to submit for inspection specimens of Painting executed by himself, in all the various branches of oil and water colour, viz:—Portrait Painting in every possible style; Landscapes, Flowers, Fruit, &c., accurately copied from Nature or Originals of the best Masters. Chiffoneers, Work Tables, Fire Screens, and Ornamental Work of every description completed to order. India Cabinets, and other Foreign articles, cleaned, repaired, and beautified. Oriental and other china imitated so as to match sets or services that have been broken. Enamel Painting taught and materials furnished. No. 1, Milton Street."

Shortly afterwards, Dexter again removed to London, and was then chiefly employed in painting in water colours, varying his subjects with the seasons; thus, in spring, doing bits of banks, shewing a few early spring flowers and birds' nests; flowers in summer; fruits in autumn, and dead birds and game in winter. These, although slight, were executed in a clever and pleasing manner, and he found a ready sale for them at Ackerman's and other artistic establishments. About 1851, Paul Jarrard, Lithographer, &c., Fleet Street, London, published a work on *Birds and*

Nests, from original drawings by Dexter, which has been of service in furnishing subjects for the decoration of china. In the Royal Academy Exhibition of 1851, was a picture by Dexter of the above character, and at the Soirée which was given by the Academicians, at the end of that season, to the exhibitors and patrons of art, and at which all were as usual requested to attend in "evening dress," Dexter rather astonished the writer and some others who were there, by appearing in Hungarian costume. The impression seemed to be that he was a foreign artist, which was strengthened by his wearing his beard, not a common practice at that time in this country.

About 1852 Dexter tried the Australian gold fields, and the following extract from the *Melbourne Morning Herald*, of August 19th, 1853, will shew that he found time while there, on one occasion at least, for the exercise of his profession. There had been some kind of demonstration at Bendigo, on which occasion there was a procession of diggers, in describing which the account says:—

> "The flag that attracted the greatest attention was the Diggers Banner, the work of one of the Committee (Mr. William Dexter), an artist of considerable talent, and certainly no company ever possessed a more appropriate coat of arms, or a motto more in character with themselves."

In all probability the life of a digger did not suit Dexter, as he left Bendigo and took up his abode in Melbourne, where he again followed his artistic pursuits, dying there shortly after 1860, in the prime of life. Dexter's wife travelled about the country giving lectures on the Bloomer costume, dressed in character, and occasionally acted on the stage. She followed her husband to Australia a few years before he died.

Samples of William Dexter's work on Derby china are not plentiful, as, although he on more than one occasion was employed at Derby after serving his apprenticeship, it was only for a short time. He decorated a few things in *pâte sur pâte*, a style he had probably seen practised in Paris, and which has of late years been very successfully adopted in this country. Dexter's best works, as already stated, were his imitations of Oriental and Japanese ornamentation, in which style he did a number of large vases and jars while at the Derby factory.

Like some other talented men, Dexter was not at all times in the humour to work, and he would sometimes fritter away a day in a profitless manner, such as tinkering at a birdcage which had got out of order, and which he could have got repaired for a trifle, compared with what he could have earned in the time by painting.

The Hungarian costume being in favour with Dexter, he often wore it in the streets during the time he resided in London. His appearance therefore usually attracted some attention, particularly among the rising generation. It was not unusual to see him on a Sunday morning sitting in that costume, at the door of his residence in Holloway, smoking his hooka, somewhat to the astonishment, if not to the scandal of his church-going neighbours.

When Dexter had decided to try his fortunes at the Australian gold diggings, he considered it desirable to acquire some practical knowledge of the kind of labour which would be of use to him when there, and a railway being in the course of construction in the neighbourhood of Holloway, he occasionally borrowed the tools of one of the navvies, and, much to the men's astonishment, would work earnestly with them for an hour or two. The navvies, unable to understand anybody doing that kind of work from choice, entertained some doubts touching the painter's sanity.

SHARPE—WRIGHT—BARLOW.—These were among the later apprentices at the Derby factory. Henry Sharpe, shortly after the closing of the works, was employed at glass painting at Messrs. Wale~~s~~'s establishment, Newcastle-upon-Tyne. He afterwards went to America, where he succeeded in establishing one of the most important works in New York for the manufacture of painted windows for churches and other public buildings. He died in his adopted country in the year 1874. Like many of the china hands, Sharpe was fond of cricket, and was instrumental in forming the New York Cricket Club, and in getting up the great matches which were played in America with the All England Eleven in 1869, in which matches he proved himself to be one of the best players on the American side.

Arthur Wright was a gilder, and also a painter of insects. He left Derby some years before the close of the works, and is now superintending the Encaustic Tile Works, at Messrs. Hollins (Minton and Hollins), Stoke-upon-Trent; he also makes colours for that establishment. John, the father of Arthur Wright, had been one of the Pinxton hands, and up to the time of his death, in 1819, was biscuit fireman at Derby. He had been in the navy and served on board the "Spitfire" at the battle of the Nile, for which he received a medal. On one occasion Sir Sidney Smith, under whom Wright had also served, visited the Derby works, when Wright, meeting his old Admiral in the factory yard, saluted him in such a manner that Sir Sidney knew he had been one of his men, and after asking to what ship he had belonged, gave him a guinea.

James Barlow, a son of the potter of that name, was a gilder, and he also painted birds and insects. On the close of the works he went into the Potteries, and for a number of years has been foreman at Messrs. Allerton and Sons, Longton, Staffordshire.

THE DERBY FIGURES,

THE

MODELLERS,

AND THE

FIGURE MAKERS.

THE FIGURES.

The Derby Factory was not more distinguished for its china ware than for the artistic figures which were modelled and produced there. China figures are cast in separate parts, in moulds made of plaster of Paris. First, the figure is modelled in a tough clay, called modelling clay. The head and limbs are then cut from the trunk and a separate mould made of each part. China clay, mixed with water to the consistency of cream, is poured into these moulds, which quickly absorb the water out of the clay immediately in contact with the plaster mould, and before there has been time for the absorption of the whole of it that part of the clay which remains in a liquid state inside the larger parts of the figure, is poured back again, thus leaving those parts hollow. This considerably lessens the risk there would be in firing them if perfectly solid. After the different parts are cast in this manner, they are sharpened up with a modelling tool, the marks left by the mould removed, and each carefully joined in its proper place. This is done with the same material, so that, when burnt, the whole is fused together, and it is difficult to see where the parts have been united. To do this properly skill is required, and some knowledge of the human figure.

It was believed by the later Derby modellers and potters that Michael Kean introduced, if he did not invent, the celebrated Derby biscuit body, which is as remarkable for its excellence, as was the talent shown in the modelling of the numerous beautiful groups and figures which were made in it. This particular biscuit is not so old as some may imagine, for as bones enter into its composition, the fact that they were first introduced in porcelain by Spode, in 1800, proves that it does not date further back than the beginning of this century. Very early in its history, however, Derby had acquired celebrity for its figures; but, as will be explained hereafter, they were at first made in the ordinary china body.

Michael Kean was a man of considerable talent; although, if what has been written of him were to be relied on, it might be supposed that he was noted for little more than his "ungovernable temper," and it has been asserted that his "brutality" was such as to render it necessary for the workmen to be provided with weapons of defence, in order to protect themselves from his "violent assaults." We are left in the dark as to the kind of weapons which the workmen were in the habit of using for this purpose. One of the words used in the above quotation might with justice be applied to this attack on his memory. He was an Irishman, and that he was warm tempered is beyond doubt, but he was also warm-hearted. He might in the heat of passion do things which his generous nature caused him afterwards deeply to regret. He was, however, not only gentlemanly in his general bearing to all with whom he came in contact, but was a man of considerable artistic talent and sound judgment in all matters of taste, and to him the Derby china works were greatly indebted for the high character they maintained during his connection with them. It is clear that he was held in some esteem in the town from the fact that he was Captain of the sixth company of the Old Derby Volunteers, which was in great part composed of the hands employed at the china works. It was not only considered the smartest in appearance, but one of the best disciplined in the town; and those who joined the volunteers at that time were anxious to belong to it. This would scarcely have been the case had the Captain's distinguishing characteristics been such a degree of violence and brutality as has been attributed to him.

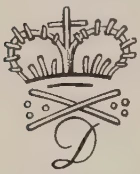
Kean's company was called the "Saucy Sixth," and the smart appearance of the men was jestingly attributed to the unlimited amount of china clay to which their captain allowed them access.

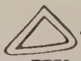
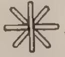
During the last days of the Derby Works the genuine biscuit body gradually died out, not so much in consequence of the receipts for its composition being lost, as from the difficulty and cost attending its manufacture. It had been the custom to burn the biscuit figures in the same kiln with the useful ware; but, as they required a less degree of heat, they were placed near the bottom, and in the front part of the oven, where the temperature is always lowest. This answered well enough until the china body gradually assumed a harder character, and consequently required a greater degree of heat. This increased heat did not suit the biscuit figures; for, although it was customary to support all the parts with props made of the same material, and the shrinkage of which, in the burning, would be in the same proportion, yet the figures were frequently melted out of shape, and consequently spoiled. It was therefore decided, rather than construct kilns for the burning of biscuit figures only, to discontinue making them in that particular body. Thus it was that the figures and groups got in time to be again made of the regular, or useful china body. This, although slightly altered in order to take off the dry and somewhat harsh character which porcelain has before it is glazed, did not possess either the ivory-like colour or semi-transparency of the true Derby biscuit, and the figures which were made afterwards have consequently a whiter and more chalk-like appearance. It was the peculiar quality of the frit, and the large amount of it which was used with the other ingredients composing the body, which gave the beautiful character to the Derby biscuit figures; and it was the soft nature of the frit which made the difficulty of firing so great, and consequently caused the loss to be so serious, that it was considered prudent to discontinue the manufacture of it.

As some proof that the biscuit body was introduced by Kean, it may be mentioned that at the time there was a prospect of his retiring from the Derby works, there was a large stock of this frit on hand, and he had a quantity of it taken into Bridge Gate, a short distance from the factory, which street was at the time being raised, and had it buried there. In 1851, when excavations were made by the Derby Water Works Company, for the purpose of laying the pipes in the street, this buried frit was again brought to light, and two of the old china workmen then collected some of it. The frit was put out of the way by Kean's orders about 1805, and Isaac Farnsworth, who used to relate the anecdote, remembered the circumstance well. No doubt some of it still remains in the place where it was then buried.

There was still a quantity of the old frit remaining at the factory after Kean's time, and it was used in the biscuit body until the making of it was discontinued as above described. The component parts of the body are known, though probably not the exact proportions in which they were used, and it would seem that when no longer in use the receipts in some way disappeared. Shortly after the close of the works, John Mountford, one of the Derby figure makers, being then in the employment of the late Alderman Copeland, at Stoke-upon-Trent, made experiments with a view to its recovery, and although he did not succeed in that object, the accidental discovery of the beautiful Parian body was the result of his experiments. The extensive use into which this was immediately brought proved that its discovery was a most valuable one to ceramic manufacturers, if not to the discoverer of it. He indeed not only reaped no pecuniary benefit, but nearly lost the merit of its discovery, as, during the first International Exhibition of 1851, if not claimed by, it was attributed to the late Thomas Battam, who was at that time Art Manager at Messrs. Copeland's. Mountford, however, in letters which were published in the *Staffordshire Advertiser*, proved, to the satisfaction of those who were able to judge, that what merit there was in the discovery of Parian was his. It is not unlikely that Battam would see the value of the new body, and the use to be made of it sooner than Mountford, and he might therefore have been instrumental in its first introduction.

Bow, Chelsea, and Derby figures were produced in great numbers, and from their great merit have been extensively preserved, so that they now form an important feature in many cabinets devoted to the choicest products of fictile art. The writer is fortunate in being able to afford collectors a valuable means of identifying the figures made at Derby by the careful list drawn up at the works early in the present century, a copy of which follows this section of the work. The list distinguishes many of those which had their origin at Chelsea and Bow, and in numerous instances the modellers' names are identified with their productions. This latter information has been extended from personal knowledge, and from facts gleaned from some of the old hands. Although the list does not include all that were issued, it will, as far as it goes, be of service to collectors, who can refer the numbers which may be on their specimens to the numbers in the list, as the figures made at Derby usually had the numbers corresponding with those in the list incised in the clay underneath the figures. Those made at Chelsea were seldom if ever numbered; and, probably, if old figures with incised numbers, which pass for Chelsea, could speak, they would say they were early Derby. It will be seen that one number only is given for pairs of figures, one only to sets of the four quarters of the globe, the seasons, the elements, &c., although there were four different figures to each set. If, therefore, the whole of these be added to the list, it would probably be found, including those which are omitted altogether, that more than a thousand different figures were issued from the Derby works, and many thousands each of the most popular of these figures were made from first to last. They consisted of every conceivable variety of style and subject, as Gods and Goddesses, Syrens and Tritons, the Muses and the Senses, Arts and Sciences, figures representing the passions and the virtues, monks and nuns, portrait statuettes and busts, theatrical, grotesque, and sentimental figures, birds and animals of many kinds, savage and domestic.



In addition to the number a mark similar to the accompanying was occasionally rudely incised in the clay with a modelling tool. Before the introduction of the best biscuit, both useful and ornamental articles were made of the same body, and as those which were intended for biscuit figures required more elaborate finish, the men were paid more for making them. These figures were usually marked with a *B* in the clay, to distinguish them from the others. Those, however, which sustained injuries of a slight nature in the oven, were afterwards glazed and painted, and this will account for the *B* being sometimes found on figures which are so decorated, as well as on some of the oldest of the Derby biscuit figures. When any other mark is found it may be set down as that of the workman, not the modeller, but of the man who cast and finished that particular figure. Joseph Hill, for instance, one of the early ornamental repairers, generally marked his work with a triangle, thus, , Isaac Farnsworth used a sort of star, thus, , John Whitaker did not use a mark when in Derby, but at Messrs. Minton's was in the habit of marking his work with an anchor. When other letters or marks occur, as they frequently do, on Derby figures, the letters possibly were the initials of the workman; or, it is equally probable, were made simply to serve some passing purpose known only to the men who used them.

MODELLERS AND FIGURE MAKERS.

Judging from the numerous beautiful figures and groups which were made at the old Derby factory, the Duesburys must have employed clever modellers. It is, however, chiefly by their works that they are known; for, interesting as it would be to learn something of their history, and to know under what circumstances such and such things were executed, little beyond the names of a few of the modellers has been handed down to us.

Some of the best figures, for the making of which Derby acquired celebrity, were originally modelled either for the Bow or Chelsea Works. John Thomas Smith, in his life of Nollekens, quotes a conversation between that sculptor and Betew, a silversmith and picture dealer, in which the latter says—

> "There were some clever men who wrought for the Bow concern; they produced many spirited figures; such as Quin in Falstaff; Garrick in Richard III.; the Duke of Cumberland striding triumphantly over the Pretender, who is begging for quarter; John Wilkes, and others. Chelsea was another famous place for China; the factory stood just below the bridge. 'My father worked for them at one time,' said Nollekens. 'Yes,' replied Betew, 'and Sir James Thornhill designed for them. Mr. Walpole has, at Strawberry Hill, half-a-dozen plates by Sir James, which he bought at Mrs. Hogarth's sale.'"

Allan Cunningham, in his life of John Bacon, the eminent sculptor, says—

> "Bacon, in 1754, when he was fourteen years of age, apprenticed himself to one Crispe, of Bow Churchyard, an eminent maker of Porcelain, who taught him the art of modelling various groups and figures, such as the Deer and the Holly-tree, the Bird and the Bush, the Shepherd and Shepherdess, and birds of all shapes, and beasts of every kind yet made for show or for use in our manufactories."

Statuettes of Quin in Falstaff, and Garrick in Richard III. continued to be made at Derby until the close of the works, from the original models thus spoken of by Betew; and the birds, animals, and figures which Bacon made for Crispe, who modelled for the Bow works, were, doubtless, the same as those which were afterwards made at Derby in large quantities. Although modellers were, no doubt, employed in the works at both Bow and Chelsea, the probability is that many of the best figures were modelled by one or other of the eminent sculptors of the day. That this was occasionally the practice at Derby, appears from the fact that Duesbury paid John Bacon the sum of £75. 7s. 4d. in 1769, for models executed by the sculptor that year. This was six or seven years before the purchase of the Bow and Chelsea factories.

Among the modellers who were employed at the Derby works were four men, each of whom was eminent in his way. These were Spangler, Stephan, Coffee, and Hardenburg. The two first did some of the best things, excelling particularly in mythological, historical, and classical subjects. Spangler modelled several large groups from Bartolozzi's engravings, of the works of Angelica Kauffmann. Three of these in the old list of figures are numbered respectively 195, 196, and 235. The first represents Nymphs awaking Cupid by tickling his ear with a straw, the next, Bacchantes adorning a statue of Pan with wreaths of flowers, and 235, three Nymphs, who, having bound Cupid to a tree, are pelting him with flowers. Two sizes were made of these groups, the largest about 15 inches in height. Although these were among the most elaborate and consequently the most expensive that were made, from their great beauty they commanded a large sale, and samples are by no means scarce; too frequently, however, they are in a mutilated and imperfect state, the large amount of tender and delicate work rendering them particularly liable to injury. Examples of these groups were in the Derby

Exhibition of 1870, and specimens are in the possession of Mr. Newton, of Derby, the Rev. Mr. Sibthorp, of Nottingham, and in other collections. The modelling of these, and also of the numerous emblematical figures and groups of the Seasons and the Elements, is of great excellence. The forms are well proportioned, the action and pose of the figures graceful, the draperies fall over the limbs in an easy and natural manner, and every part is executed with minute attention to truthful detail. Many of the figures are exceedingly beautiful, and although those of a rural character may be considered to partake of the ideal treatment which was at that time commonly employed in representing pastoral life, their classic grace and elegance cannot fail to excite the admiration of the connoisseur. No. 86 in the list, a set of the Elements, Earth, Air, Fire, and Water, represented by so many groups of Cupids, are amongst the best of these figures; but many others might be named equally deserving of commendation. There were also numerous cupids and boys engaged in different occupations and sports, some riding on the backs of swans, dolphins, seahorses, and other animals and birds.

Spangler, who has the credit of having modelled some of the best of these figures, more especially the groups, was a Swiss, but little more seems to be known of him, and where he went on leaving Derby appears to be uncertain. As is sometimes the case with men of talent, he was probably of an improvident disposition, for shortly after leaving Derby he passed through the town on tramp, dressed in the cast-off clothes of a soldier, and he was in such low water that a little refreshment and money which Isaac Farnsworth, his old overlooker, gave him was very acceptable. Not long afterwards he again passed through the town, and at that time was altogether in better guise.

Stephan.—According to Miss Meteyard, Stephan was one of Wedgwood's modellers in 1774. He was employed at Derby after that time, although it is uncertain when he was first engaged by Duesbury. He modelled many of the Derby figures, and several portrait statuettes of English generals and admirals, who flourished from 1775 to 1790, among them Lords Rodney, Hood, and Howe, General Drinkwater, &c. From this it may be inferred that Stephan was at the Derby factory, at least during part of that period, as doubtless those statuettes were issued while the originals were popular heroes. It is somewhat singular that none of these statuettes are included in the old Derby list of figures, there is therefore some uncertainty as to whom one or two are intended for. The Rev. R. Waldo Sibthorp of Nottingham has, in his collection, two statuettes in biscuit, which are described in his unique catalogue as "Marshal Conway," and "General Drinkwater;" the latter has Stephan's name incised on the base. The one of Marshal Conway is the same as an enamelled figure in Lady Charlotte Schreiber's collection, and it was doubtless modelled at Chelsea, as, in manner, style of pedestal, and accessories, it possesses all the characteristics of the Mrs. Macaulay, Wilkes, and other Chelsea statuettes. Mr. Walter Tiffin of Salisbury has a Derby statuette which is described in his *Chronograph* also as Marshal Conway; this is, however, evidently a mistake, as it is not a portrait of the same man as the two named above; and as in style it altogether resembles those by Stephan, there is little doubt it is one of his, and may be intended for either Lord Hood or Howe. This is in biscuit, and the incised number underneath is 384, which is not in the old Derby list. Mr. J. B. Robinson of Derby has two statuettes of Lord Rodney, one in black and the other in dark grey clay, probably modelling clay baked, and they have the name of Stephan incised at the base. Both these figures, being unglazed, are wonderfully sharp in execution, the crisp touches in all parts evincing the most dexterous handling of the modelling tool. All the statuettes from Stephan's hands are beautifully modelled, and prove him to have been a thorough master of his art.

The above figures of Lord Rodney, and that of General Drinkwater in the Rev. Mr. Sibthorp's collection, which is in an opaque and a rather dark cream coloured body, shew that Stephan's statuettes were sometimes made in other than china bodies.

Stephan probably left Derby shortly before the close of the last century, and was afterwards employed at Coalport. His descendants, of whom there are several still employed as workers in clay in the Staffordshire Potteries, now spell the name Strephan. A grandson worked for several years at the present Derby factory for Mr. Hancock, who exhibited at his stall in the Derby Exhibition in 1870, some large vases and other ornaments, profusely covered with flowers in biscuit, in which kind of modelling Stephan greatly excelled. Lady Crewe, of Calke Abbey, near Derby, became the purchaser of several of the best samples.

Coffee.—The figures in the modelling of which Coffee chiefly excelled were either animals, or subjects of a rustic or grotesque character. He left Derby early in the present century, and was for a short period engaged at the Pinxton china works. After leaving that place he again resided in Derby for some years, and executed small portrait busts, and some of life size: among the subjects for the latter were Doctor Erasmus Darwin, and other local celebrities. He modelled and published a number of animals, rustic figures, and also portrait statuettes of some of the eccentric characters of that day. These were usually in terra-cotta, or in plaster of Paris. Of the former material is the figure of Æsculapius, which stands on the top of the Derby Infirmary, and is probably the largest work which ever came from his hands. It is said that the one on the Infirmary is the second that was made, as the first flew into small fragments in the attempt to fire it, and Coffee's loss being serious, a subscription was made in the town to enable him to make the present figure. Having no kiln large enough, Coffee had this statue fired in a brick kiln. This was probably about 1810, as the Infirmary was opened in that year.

When Coffee first left the Derby works, he and one of the other modellers, named William Duesbury, commenced the making of china figures, occupying premises in Friar Gate for that purpose. This William Duesbury, to distinguish him from the proprietor of the china works, was usually called "Billy" Duesbury. He and Coffee did not continue long in partnership, and Duesbury returned to his employment at the old works. Coffee then ceased to make china figures, but for some time made statuettes in terra-cotta and other materials; he also published a number of basso-relievos. He occasionally painted animals, rustic subjects, and dead game, in oils, and some of his productions in this way possess considerable merit.

Coffee's works are numerous in and about Derby. Both his animals and figures are freely modelled and are full of character. On finally leaving Derby he removed to London, and opened an establishment in Oxford Market, for the making and sale of plaster figures and ornamental castings. After a time he went to America, and his son carried on the business in London for some years.

A fine collection of casts from the antique remained at the old factory until its close. They had formerly belonged to the celebrated painter, Joseph Wright, commonly called "Wright of Derby," and were secured, after his death in 1797, for the use of the modellers and painters, Michael Keen doubtless being well aware how necessary it is for the production of anything good in art, that the producers should be familiar with the best examples. Drawing from these casts was of great benefit to the writer when a youth. To the modellers the collection was of still greater advantage, as it furnished them with many useful and valuable hints. Coffee, for example, having to make a shepherd as a companion to a shepherdess, which Stephan had modelled before leaving the factory, did not hesitate to take the cast of the Adonis which was in this collection for his model. He cleverly draped the figure in a rustic dress, introduced a sheep and a dog, and added other characteristic accessories, so that little remained by which the classical figure could be recognised, except its graceful pose. Mr. Oliver of Derby, has this Derby Adonis shepherd in biscuit. The shepherdess, the companion, has one hand resting on a gate, and with the other is feeding a sheep. A specimen of this, in good preservation, is in the Rev. Mr. Sibthorp's collection. It was thought that Coffee would not succeed in making a companion worthy of Stephan's shepherdess, but his shepherd was considered the better of the two figures. The number on this pair of figures is 396, and it is one of those which are omitted in the old list.*

The second William Duesbury died about the same time as Joseph Wright, and there is little doubt that a friendship existed between the two men, who must have had many tastes in common. A full length, life size portrait of Sarah, one of the daughters of Duesbury, when seven or eight years of age, was begun by Wright a year or two before his death, but left unfinished. It was sold in February, 1875, among the effects of the late Mr. T. Wedgwood Walton of Derby, for seventy-five guineas, and is now in the possession of Mr. George Dean of Derby. About eighty years having elapsed since Miss Duesbury sat for the picture, it is highly probable that of all Wright's sitters she is the sole survivor.

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* A damaged specimen of this shepherd stood for many years on a beam in one of the potting rooms. It was "fire cracked," the dog was broken off and the figure had fallen forward in the burning, so as to be considered worthless. Instead of being sent to the "shord-heap" like other spoiled articles to be broken up, it had been, from some caprice, thrust out of the way on the beam overhead, where it remained, smothered with dust, until the close of the factory. It then fell into the possession of the late John Whitaker, who, after a time, gave it away. It was sometime in 1871 that Whitaker expressed astonishment, not unmingled with amusement, to the writer, at having seen a glowing description of this same figure in a catalogue of a sale of old china, at one of the chief auctioneers' rooms in London. It was there described as a "VALUABLE HISTORICAL RELIC of the OLD DERBY CHINA WORKS." Then followed a minute description of the figure, which was said to be "of the highest possible style of art, and sharpness, and delicacy, and finish." In conclusion, it was stated that the figure had been damaged in the burning, but, "To this circumstance is to be attributed the fact of its preservation, for it was kept at the works *as a standard of excellence in modelling*, &c. &c. &c.!" The italics are in the catalogue.

HARDENBURG, who came from London, appears to have been engaged after Coffee had left the works. On leaving Derby he returned to London, where he manufactured figures and ornamental work for interior architectural decorations in marble and in plaster, occupying extensive premises in Mount Street, Grosvenor Square. In 1810 he was employed to value the models and moulds at the Derby factory, a Mr. Wilson having at that time some intention of taking to the concern. In 1818 he was again called in for the same purpose. Hardenburg appears to have been engaged at the Derby works but a short time, and probably but few figures were issued which were modelled by him. In London he made a number of statues, in plaster of Paris chiefly, some of them of large size. One of these figures, about seven feet in height, now stands on the top of the staircase leading into the Athenæum room in Derby. It is of a female, who appears as if suspending a lamp in one hand, and in the other holding a vessel of oil with which to feed the lamp. The figure is graceful, and the drapery well modelled. A few years since another of Hardenburg's figures was placed in the Arboretum grounds at Derby, but, being of plaster, it soon perished from exposure to the weather. These large figures, together with several smaller ones, were originally made by Hardenburg for the late Mr. Mundy, of Markeaton Hall, near Derby; but, for some reason, they were never placed in that mansion.

CHARLES HOLMES, a native of Little Chester, Derby, was a modeller, and served his apprenticeship at the old factory late in the last century. He was the modeller of several sheep, lambs, and other small animals, and of a set of seasons, consisting of seated figures.

George Cocker was apprenticed to figure making at the Derby factory early in the present century, and left about 1817, a year or two after serving his apprenticeship. He afterwards worked at Coalport and also at Worcester, but only for a short period, as he returned to Derby in 1821, and was again employed at the old works until 1825, when he left, and, in partnership with John Whitaker, sen., another of the workmen, commenced the making of china figures in Friar Gate, a short distance from where Coffee, about a quarter of a century before, had occupied premises for a similar purpose. Whitaker remained with Cocker little more than a year, and the latter afterwards carried on the small concern until 1840, when he removed to London. He resided in Chenies Street, Tottenham Court Road, where he also continued, in a small way, to make china figures and small ornaments. In 1853 he left London and went to reside in the Potteries, and was, for about two years, employed by the late Herbert Minton, at Stoke-upon-Trent. Afterwards he worked for John Mountford, and for several others in the Staffordshire Potteries, dying there in 1868, aged 74 years.

The figures made by Cocker were in biscuit, and they are sometimes sold as genuine Derby. Although this may be, strictly speaking, correct, it is not true in the sense intended, inasmuch as they were not made at the old works. Cocker's figures possess some merit, but they are inferior to the old Derby figures in masterly modelling; and, being made in the same body as the ordinary china, have a dry and chalk-like appearance, which gives them altogether a different character from the genuine Derby biscuit statuettes.

He published small busts of some of the celebrated characters of the day, and a few portrait statuettes, among them one of Hannah Moore. He also made small animals of different kinds, and numerous small baskets filled with raised flowers. His figures were of a rustic rather than of a classical character—as a boy with a birdcage, a boy at a well with a pitcher, and the like. On some of these his name is occasionally incised in the clay. A goodly quantity of articles of this sort were manufactured by Cocker, as he was assisted in making them by three daughters, two sons, and a nephew.

Small articles in china, chiefly biscuit, were also made by Robert Blore, in Bridge Gate, Derby. These were animals and articles of an ornamental character, such as vases, ewers, &c., but mostly so small as to be little more than toys, and they resemble those made by Cocker. Blore served his apprenticeship at the Derby factory, but left soon afterwards, and worked at Messrs. Minton's. About 1830 he returned to Derby, and, for a short period, manufactured the articles spoken of above. After a time he again went into the Potteries, and was employed at Messrs. Mason's, Lane Delph. He afterwards removed to Middlesborough, Yorkshire, where he superintended a pot works until his death, about 1866. Blore was a clever workman, and understood the making of china and earthenware bodies and glazes.

Edward and Samuel Keys.—Edward and Samuel, two sons of Samuel Keys, sen., served their apprenticeship at Derby, as modellers and ornamental repairers, and each was, for a time, foreman of that department. Edward Keys left Derby about 1826, and went into the Staffordshire Potteries, where he worked first for Messrs. Daniell, and afterwards for Messrs. Minton and other firms. He was the modeller of a number of figures which were issued at Derby; among them were twelve or fourteen different statuettes of Dr. Syntax, which, as they were brought out shortly after the publication of Combe's graphic adventures of the Doctor, had a large sale. He also modelled portrait statuettes of George IV. and Napoleon, ten or twelve inches in height, together with several smaller figures and animals, a set of grotesque monkey musicians, some of the characters from Pierce Egan's then popular work, *Life in London*, &c.

Samuel Keys was the modeller of Liston, in the character of Paul Pry, Maw-worm, and Domini Sampson; two figures of Madame Vestris in "Buy a Broom;" Miss Foote, afterwards Countess of Harrington, in the Little Jockey; and of several other theatrical figures which had an extensive sale, coming out as they did when the personators of those characters were in the height of their popularity. Liston himself was the first purchaser of the figure of Paul Pry. On its arrival at the Bond Street warehouse, in London, it was placed in the window, where it shortly afterwards caught the eye of the great comedian, who smiled at the little effigy, and entering the warehouse, possessed himself of it. One of the figures of Madame Vestris, at Mr. Bohn's sale at Messrs. Christie and Manson's, in March, 1875, sold for three guineas, and was described in the catalogue as "a Chelsea-Derby figure of a Swiss Broom Girl!" Most of these theatrical statuettes were modelled between 1820 and 1830, and the selling prices were from 6s. to 8s. each. Shortly before he left Derby, Samuel Keys made a pair of large figures: one of Innocence, and one of Hebe, twenty-eight inches in height, which were richly decorated in colours and gold by his father; some flowers on one of the pedestals, against which the figure leans, being done by Leonard Lead. These figures stood in the London warehouse a number of years before they were sold. They were greatly admired, and the large size, for china, was considered remarkable. Early in 1875 they made their appearance at Messrs. Christie and Manson's, but were not sold, the highest bid of £215 not being deemed near their value. They have since been exhibited, on loan, at the South Kensington Museum. Keys has informed the writer that this is the only pair which was finished, although he has some recollection of having made another pair which were spoiled in the burning, and both these figures are imperfect from the same cause. They were cast from old moulds, and were probably modelled by Hardenberg.

On leaving Derby in 1830, Samuel Keys went into the Potteries, and was employed by different firms there. For a time he carried on a small manufactory, chiefly of Parian figures and ornaments, in partnership with John Mountford, the discoverer of that body. Of late years he has been engaged in designing and modelling both useful and ornamental articles for Majolica and Terra Cotta manufacturers in which his brother John's drawings and studies of flowers and foliage are of great assistance.

William Wingfield, another of the apprentices to figure making, died in March, 1825, aged 29 years, and the *Derby Reporter* in announcing his death speaks highly of his talent as a modeller, and states that he left many specimens of his ability.

Owen Rowse and **John Henson**, two other of the later apprentices, were both potters. The first-named went to America some years after the close of the works, and is now a large manufacturer of earthenware, &c., in that country. John Henson, on the close of the old works, became one of the partners in the new firm in King Street, but only remained a few years; he, however, continued to work for the firm until his death in 1873.

Among other clever modellers and ornamental potters who learnt the art at Derby, were Thomas Griffin, John Perkins, James Goadsby, Louis Bradley, John Mountford, &c.

John Whitaker.—The writer is indebted to the late Mr. John Whitaker for much information concerning potting, and some of the modellers and potters who were employed at Derby. Whitaker, as a boy, began to work at the factory in 1818, where he learned modelling and figure making. He was a grandson of Richard Whitaker, one of William Duesbury's first apprentices, and the name was probably never absent from the Derby factory from the earliest period until its close. The Whitakers were from Little Eaton, by Derby; and the father of Richard, in the middle of the last century, had the mill at that place, now occupied by Messrs. Tempest, and he there ground some of the materials for the china works. John Whitaker was employed at the Derby factory from 1818 until its final close in 1848. He died at Stoke-upon-Trent in October, 1874, aged 67 years, and, during the latter part of his life, was in Messrs. Minton's employment as a figure maker. At the time Whitaker began to work at the Derby factory, Isaac Farnsworth was foreman of the ornamental department, and had held the situation from the time of the second William Duesbury. William Porter was then at the head of the useful potting department, and had been at the factory as long as Farnsworth. Previously, both situations had been filled by a potter named Taylor, who afterwards removed to Worcester. Taylor was said to have been one of the first boys who were apprenticed at the Derby works. When Farnsworth first began to work at the factory, Joseph Hill, Stephen Lawrence, and Richard Whitaker, were the three principal figure makers, and had been employed at the works from their commencement, at which time, and for several years afterwards, small figures only were made. Farnsworth died at a good age in 1821, and Edward Keys succeeded him as foreman of the figure department. Edward Keys left Derby in 1826, and Thomas Griffin, another of the modellers, was then appointed foreman, but only held that position for a short time. Samuel Keys, jun., succeeded Griffin, and filled the situation until 1830. As already stated, William Porter was foreman of the useful potting department in 1818. He died in 1822, and his place was filled by James Fairbanks until 1837, when he died. James Barlow then became foreman until his death, which took place in 1842. John Whitaker, who had succeeded Samuel Keys in 1830 as superintendent of the figure makers, after Barlow's death filled his situation also, and from that time, until the final close of the factory, the whole potting department was under his superintendence.

In the list of Derby figures will be found the names of some of those which were modelled by Whitaker between 1829 and 1847. The most successful was a gracefully modelled peacock, surrounded by flowers, which found a ready sale, and is now especially prized by collectors.

A pair of these sold at Mr. Bohn's sale at Messrs. Christie's in 1875, for twenty-four guineas. Mr. Newton, of Mickleover Manor, Derby, has two of these peacocks. Another pair, and a considerable quantity of rare and very valuable old Derby, Worcester, and other china, lent by Mr. Newton, was destroyed when the Alexandra Palace was burnt down in 1873. It may be added that for this irreparable loss no compensation was ever made.

THE GENERAL MANAGEMENT.

The above sketches of the men to whose skill the success of the Derby China Factory was due would be incomplete without some reference to those to whom the general management of the concern was entrusted. The fact that for a long period in its later history the Manager was a near relative of the writer forms no reason for with-holding a brief notice of his connection with the works, and an allusion to others who were closely associated with him naturally follows.

James Thomason was for a period of thirty years cashier and commercial manager of the factory. He was a native of Newcastle-under-Lyme, and from 1809 until 1815 was traveller for Messrs. Davenport, of Longport, china, glass, and earthenware manufacturers. In those days it was usual for commercial men to travel with a horse and gig, and a brief account of one of Mr. Thomason's journeys may possess some interest. He started on what was called his Yorkshire journey on the 18th of March, 1813, and returned on the 24th of May, a period of sixty-eight days, during which he visited seventy-five towns, called on one hundred and twenty-three customers, slept at sixty-one different inns, travelled nine hundred and fifty-seven miles, and took orders to the amount of £1,521. 11s. 3½d., his expenses on the road being £57. 12s. 8½d. Among the towns which he visited on this occasion were Lichfield, Burton, Derby, Ashbourne, Bakewell, Matlock, Alfreton, Mansfield, Chesterfield, Sheffield, Wakefield, Huddersfield, Halifax, Bradford, Leeds, York, Pontefract, Doncaster, Gainsborough, Hull, Lincoln, Boston, Spalding, Lynn, Norwich, Yarmouth, Lowestoft, Ipswich, Colchester, Bury St. Edmunds, Newmarket, Cambridge, Peterborough, Stamford, Newark, Nottingham, Loughborough, Leicester, Market Harborough, Northampton, Daventry, Coventry, Birmingham, and Uttoxeter. Several similar journeys were performed by him yearly, and he generally did business to a larger amount than on this occasion. Thus, on the Yorkshire journey in 1811, his orders reached a total of £2,839. 18s. 8d., and in 1812, £1,954. 4s. 6d.

In 1815, having on his journey that year to call at the Derby china works, Mr. Bloor told him he was in want of a cashier and confidential manager. Mr. Thomason offered himself, was accepted, and held that responsible situation until 1845, with credit to himself and satisfaction to his employer, who was wont to say of him that he "could trust Thomason with untold gold." As is related in the early part of this work, Mr. Bloor was mentally incapacitated from taking any part in the business during the greater part of this time, and the whole care and responsibility rested on the shoulders of James Thomason. The position was one of extreme difficulty and delicacy. The demands of the family were large and urgent. The unfortunate resort to auction sales had begun some years before, and from that period the one desire of those connected with the proprietary was to obtain the utmost possible amount year by year from the concern, without regard to its future and permanent prosperity. It need hardly be said that a manager under such circumstances would have his hands tied, and would not be in a position to adopt extensive improvements, or to sacrifice present income with a view to the future. Mr. Thomason, however, kept the factory in operation and retained a staff of clever workmen; and, as this work has abundantly shown, they almost in every case secured larger incomes in the works where they found employment, in other seats of the ceramic industries. Many of those who were afterwards placed in positions of trust have, in communications both verbal and written, attested their high sense of Mr. Thomason's sterling integrity, prudence, and earnest devotion to the interests of those on whose behalf he acted.

After his retirement Mr. Thomason continued to live in the same house on the Nottingham Road in which he took up his abode on the 2nd of November, 1815, and he died there a week or two before completing his 79th year, on the 30th of December, 1864.

William Locker was a native of Blackfordby, near Ashby-de-la-Zouch. He commenced at the Derby factory in 1809 as clerk and warehouseman, and was well known to all who were in the habit of visiting the works for more than the last twenty years of its existence. He knew the last William Duesbury and Michael Keen, and some of the information contained in this work was derived from him. After the close of the old works Mr. Locker took his place at the head of the new firm in King Street, Derby, and was there until his death on the 10th of January, 1859, at the age of 62 years.

Locker knew much of the past history of the works, especially of its latter days; but he was not always in the humour for giving information, as the breaking up of the factory had been a sore trouble to him. Thus, on one occasion, after having answered a few questions which the writer had put to him, he concludes his letter thus:—

> "I dare say there are a number of things I might think of, relating to the old works, if I could enter into that subject with good humour, but that I never can do as long as ever I live. Whenever I think of that place (which I was at forty years) I become sour and almost furious."

One day, about 1834, the late Mr. Samuel Fox, who at that time resided at Osmaston Hall, by Derby, called with a beautiful biscuit figure which he had bought on the continent, and said he had brought it in order to show what charming figures other countries were producing. It would, he said, be scarcely reasonable to expect Derby to equal such a masterpiece, yet the sight of it might be an inducement for the men to endeavour to make some approach to such excellence. Locker, who knew the figure well, sent for John Whitaker, the foreman of the figure makers, to whom he shewed it, asking what he thought of it, and if he had any idea where it was made. Whitaker replied, "I made it, sir! I hope there is nothing the matter with it!" Not unfrequently Derby biscuit figures were sold in London or on the continent as the choice productions of Sèvres or of Dresden; and, on other occasions, instances similar to the above occurred while Mr. Locker was at the works. How true it is that we are apt to underrate, or altogether overlook things which are daily under our ken.

Alexander Allan, a Scotchman, for more than twenty years before the close of the factory, conducted the auction sales which were held in different parts of the country. Mr. Bloor, previous to his illness in 1828, had been in the habit of conducting the sales, and Allan commenced as his assistant. Afterwards the latter had the sole management of them, and during the greater part of the year was absent from Derby. He visited the principal towns in England, Ireland, and Scotland, and sometimes even the Channel Islands, mostly acting as his own auctioneer. This system was carried on until within a few years of the close of the works, when it was abandoned, and Allan then travelled for the purpose of obtaining orders from the trade. In this he was not very successful, as the retail dealers in the towns in which he had been in the habit of holding sales were indisposed to patronise a factory which, by that system, had competed with and injured their local retail trade. After the close of the Derby works Allan was engaged as traveller for the Worcester Royal Porcelain Works, at the time Mr. Kerr had that establishment, and was so engaged until his death, which occurred in 1854, after a short illness.

On one occasion, Allan, with Thomason and Locker, had to appear as witnesses at an assizes in a distant part of England, in a case in which the Derby factory was concerned. After they had been examined, the judge complimented them on the manner in which they had given their evidence, and at the same time alluded to their portly and respectable appearance, which he said did great credit to a china works which appeared to merit the celebrity it had acquired for turning out fine figures. Mr. Thomason thanked his lordship, and intimated that a sight of their principal (Mr. Bloor) would probably give him increased cause for admiration. All these four men were as upright in person as in character, and were remarkable for bulk and for stature, the shortest being above the average height, and the lightest fifteen or sixteen stones in weight. Allan stood within an inch of six feet, and Bloor himself an inch or two over that height; and when in his prime he was a finely developed specimen of a man, and of an imposing presence.

PRICE LIST

OF

GROUPS AND SINGLE FIGURES,

ENAMELLED AND GILT, AND IN BISCUIT.

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
1	Group of the Virtues . . .	1st	11½	2	2	0			
	Ditto ditto . . .	2nd							
3	The Elements, Stephan . . .	1st		3	3	0	3	13	6
	Ditto	2nd		2	12	6	3	3	0
	Ditto	3rd	7⅛	1	16	0	2	2	0
4	Pastoral Group			2	12	6	3	3	0
5	Four Antique Seasons, in a Set .	1st	8	1	4	0	1	8	0
	Ditto ditto .	2nd	6½	0	16	0			
	Ditto ditto .	3rd	4⅛	0	12	0			
6	Four Seasons, in a Set . . .		4	0	10	6			
7	Gardening	1st	6¾	0	15	0	0	16	0
	Ditto	2nd	5	0	8	0	0	9	0
8	Fruit and Flowers . . .		5⅜	0	10	6	0	12	0
9	Music	1st	6¼	0	14	0	0	16	0
	Ditto	2nd	6	0	10	6	0	12	0
	Ditto	3rd	4⅝	0	6	0	0	7	0
10	Flute and Cymbal . . .	1st	6¼	0	14	0	0	16	0
	Ditto ditto . . .	2nd	5⅝	0	10	6	0	12	0
	Ditto ditto . . .	3rd	4¾	0	6	0	0	7	0
11	Flute and Guitar . . .		6⅜	1	10	0	1	11	6
12	Pastoral Group		12¼	2	12	6			
13	Cupid and Bacchus riding . .		7	1	1	0			
14	Sacrifice Figures, Pair . .			1	0	0	1	4	0
15	Small Prudence and Discretion, with Urns		9¼	1	8	0			
16	Dancing Group		6⅝	0	16	0			
17	Ditto ditto		6⅝	0	16	0			
18 & 19	Names of Figures not given								

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
20	Fruit and Flowers, Pair	1st	6¼	0	14	0	0	16	0
	Ditto ditto ditto	2nd	5¾	0	10	6	0	12	0
	Ditto ditto ditto	3rd	4⅝	0	6	0	0	7	0
21	Garrick as Richard III., Bacon		9¾	1	5	0	1	5	0
22 & 23	Names not given								
25 to 34	Ten Figures of Apollo and Muses, 5 in. in height, 5/3 each								
35	Four Seasons		6	1	1	0	1	4	0
36	Sitting Fruit		5	0	10	6	0	12	0
37	Jason and Medea	1st		3	3	0	3	13	6
	Ditto ditto	2nd	12¾	2	2	0	3	3	0
	Ditto ditto	3rd		1	11	6	2	12	6
38	Prudence and Discretion		5½	0	7	0	0	8	0
39 to 45	Seven Groups of Arts and Sciences, various, at 16/- each, with Pedestals—14/- without								
46	Dancing Figures and Group		5½	0	9	0			
47	Grotesque Seasons		5¼	0	16	0			
48	Elements in two Groups		8¾	2	12	6	3	4	0
49	Cat and Dog Figures		5¾	0	13	0			
50	Sporting and Companion		5⅝	0	12	0	0	14	0
51	Cat and Dog Figures		5	0	10	6	0	14	0
52	Dragon Candlesticks								
53	Griffin ditto								
54	Justice		9½	0	15	0			
55	Dresden Shepherd	1st	9¼	1	6	0			
	Ditto ditto	2nd	8¾	1	2	0			
56	Garland ditto	1st	9¾	1	6	0			
	Ditto ditto	2nd	9	1	2	0			
	Ditto ditto	3rd	7⅝	0	18	0			
	Ditto ditto	4th	6¾	0	15	0			
57	French Shepherds, Pair	1st		1	8	0			
	Ditto ditto	2nd		1	2	0			
	Ditto ditto	3rd		0	18	0			
	Ditto ditto	4th		0	14	0			
	Ditto ditto	5th		0	10	6	0	12	0
	Ditto ditto	6th		0	7	0	0	8	0
58	Piping Shepherd			0	15	0			
59	Set of Five Senses		7½	2	12	6			
60	Singers	1st		1	0	0			
	Ditto	2nd	7	0	16	0			
	Ditto	3rd	5⅜	0	9	0			

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
61	Four Sitting Seasons . . .	1st		1	1	0			
62	Welch Taylor and Family, large size			2	12	6			
	Ditto ditto small		5½	1	1	0			
63	Small Turks		3½	0	5	0	0	6	0
64	Four Standing Seasons . . .		5½	0	18	0			
65	Diana	1st		1	1	0	1	4	0
	Ditto	2nd	8½	0	14	0			
66	Venus and Cupid		6½	0	10	6	0	12	0
67	Venus, Chelsea Model								
68	Group of Four Seasons . . .		9¼	1	10	0	1	18	0
69	Sitting Flute Figures . . .			0	6	0			
70	Figure of Christie . . .		12⅛	1	5	0			
71	Pair Sitting Figures, with Cat and Dog		5½	0	16	0	1	5	0
72	Pastoral Group, with Goat . .		5⅜	0	12	0			
73	Ditto ditto with Dog . .		5⅜	0	12	0			
74	Dancing Group of two Figures .		6½	0	12	0			
75	Group of Cephălus and Procris .		8½	1	1	0			
76	Ditto of Renaldo and Armida .		8½	1	1	0			
77	Stocking Mending			0	12	0	0	18	0
78	Shoemaker, Group of two Figures.		5⅞	0	12	0	0	18	0
79	Complimenting, Group of two ditto		6¾	0	13	0			
80	Spinning Group of two ditto			0	12	0			
81	Shoeblack Group of two ditto			0	12	0	0	18	0
82	Fury Group, Broken Fiddle								
83	Ditto Broken Chair								
84	Ditto Hairdresser, two Figures			0	12	0	0	18	0
85	Macaroni			0	14	0			
86	Set of Elements, in Groups of two Figures each			2	2	0			
87	Pair of Salutation Figures . .		4¾	0	7	0			
88	Mrs. Macaulay								
89	Fury Group, Family								
90	Cook and Companion								
91	Female Macaroni			0	14	0			
92	Three Figures learning Music								
93	Group of three Figures playing at Hazard		6	1	1	0			
94	Group of three Figures at a Raree Show		6	1	1	0			
95	Sphinx Candlestick								
96	Ditto of a Vase								
97	Griffin ditto								
98	Group of Prudence and Discretion		11½	2	2	0			

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
99	Pair of Figures, Æsculapius and Hygeia		7½	0	16	0	0	18	0
100	Andromache weeping over the ashes of Hector	1st		1	10	0	1	11	6
101	Pair, Grotesque Boy and Girl		4½	0	5	0			
102 to 113	Twelve Figures of Nuns & Monks								
114	Pair of Figures, Mars and Venus		6¼	0	16	0	0	18	0
115	Ditto ditto			0	16	0			
116	Apollo		6¾	0	8	0	0	9	0
117 & 119	Pair of Figures, Jupiter & Juno		6½	0	16	0	0	18	0
118	Neptune		6¾	0	8	0	0	10	6
120	Diana		6½	0	9	0	0	10	6
121	Minerva		6½	0	8	0	0	9	0
122	Hercules		6¼	0	8	0	0	9	0
123	Set of Seasons, from French	1st		4	4	0			
	Ditto ditto	2nd		3	13	6	4	4	0
	Ditto ditto	3rd		3	3	0	3	13	6
	Ditto ditto	4th	7½	1	16	0	2	2	0
124	Time and Cupid	1st		2	12	6			
	Ditto ditto	2nd		1	11	6			
	Ditto ditto	3rd	7¾	1	1	0			
125	Set of four Chelsea standing Seasons	1st	6⅜	1	8	0			
	Ditto ditto ditto	2nd	6¼	1	4	0			
	Ditto ditto ditto	3rd	5⅛	0	14	0	0	16	0
126	Wilkes			1	5	0			
127	Small Figures								
128 to 136	Nine Figures, names not given								
137	Madonna, a Group		8¼	0	18	0	1	1	0
138	Prudent Mother, a Group		8¼	0	18	0	1	1	0
139	Music Group of two Figures		6½	0	12	0			
140	Ditto ditto ditto		6½	0	12	0			
141	Pair of Fighting Boys		3½	0	4	0	0	5	0
142 & 143	Pair of small Boys riding on Dolphin and Swan	1st	5 to 5¼	0	12	0			
	Ditto ditto ditto	2nd		0	10	0			
	Ditto ditto ditto	3rd		0	7	6			
144 to 158	Fifteen Figures, names not given								
159 & 160	Pair, Laughing and Crying Philosophers		5¾	0	10	6			
161	Antique Figure of Wisdom	1st	8½	0	12	0	0	18	0
	Ditto ditto	2nd							
162	Ditto of Justice	1st	8½	0	12	0	0	18	0
	Ditto ditto	2nd							

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
163	Antique Figure of Plenty .	1st	8½	0	12	0	0	18	0
	Ditto ditto .	2nd							
164	Ditto of Peace .	1st	8½	0	12	0	0	18	0
	Ditto ditto .	2nd							
165 to 174	Ten Figures, names not given								
175	Pair of Boy and Girl Figures .		4	0	4	0			
176 to 178	Three Figures, names not given								
179	Music Group of four Figures .		13¼	2	12	6			
180	Pair of Boys, Autumn and Spring			0	3	0			
181	Name not given								
182	Pair of Cupids riding on Bucks .			0	10	6			
183	Ditto Prudence and Discretion .			0	4	0			
184	Ditto Boy and Girl Figures .			0	4	0	0	5	0
185	Ditto Cupids riding on Swan and Dolphin			0	7	0			
186 to 188	Three Figures, names not given								
189	Boy riding on Sea-horse . .		4¼	0	4	6			
190	Triton		2¾	0	3	0			
191 & 192	Names not given								
193 & 194	Pair, large Bacchus & Ariadne	1st	9	1	8	0	1	11	6
	Ditto ditto ditto .	2nd	8¼	1	1	0	1	4	0
	Ditto ditto ditto .	3rd	7½	0	16	0	0	18	0
195	Group of two Virgins awaking Cupid		12½	2	2	0	3	3	6
196	Ditto of two Bacchantes adorning Pan		12½	2	2	0	3	3	0
197	Cupid riding on Sea-lion . .		2¾	0	4	0			
198	Pair of Haymakers . . .		6½	0	15	0	0	16	0
199	Ditto Harlequin and Columbine		5½	0	10	6	0	12	0
200	Set of four Quarters of the Globe	1st	6	1	12	0	1	12	0
	Ditto ditto ditto .	2nd	5¼	1	4	0	1	4	0
201 & 202	Pair of Cupids . . .		4	0	5	0	0	7	0
203	Pair of Cupids, with Dog and Falcon						0	10	6
204	Ditto of Gardeners . . .		5	0	8	0	0	12	0
205 & 206	Pair of Cupids . . .		4½	0	5	0	0	7	0
207	Sea Nymph riding on a Dolphin .		4⅛	0	4	6			
208	Ditto playing the Tabor .		3	0	2	6			
209	Syren with a Shell . . .		2½	0	2	6			
210	Triton		3	0	2	6			
211 & 212	Names not given								
213 & 214	Pair of Cupids, with Dog & Falcon		4⅜	0	10	0	0	10	6
215	Name not given								
216 & 217	Pair, Groups, Music & Poetry	1st	9¾	3	3	0	3	15	0
	Ditto ditto ditto	2nd		2	16	0	3	3	0
	Ditto ditto ditto	3rd		2	10	0	2	16	0

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
218 & 219	Names not given								
220	Pair Basket Figures	1st	6½	0	15	0			
221	Ditto ditto	2nd	5¼	0	10	6			
222	Figure of Time		6½	0	9	0	0	10	6
223 to 226	Four Figures, names not given								
227	Pair Grotesque Punches		7	0	18	0			
228 to 230	Three Figures, names not given								
231	Large Falstaff								
232 & 233	Names not given								
234	Group of four Cupids		10	1	1	0	1	11	6
235	Group of Three Graces distressing Cupid	1st	14¾	3	13	6	4	4	0
	Ditto ditto ditto	2nd		2	12	6	3	3	0
236 & 237	Pair of Cupids		4	0	5	0	0	7	0
238	Name not given								
239	The Virgin Mary		10½	1	1	0			
240	Pastoral Group of two Figures		7¾	0	8	0			
241 & 242	Names not given								
243	Apollo		9½	1	1	0			
244	Plenty		9⅜	1	4	0			
245	Peace		9¼	1	4	0	1	11	6
246	Name not given								
247	Pastoral Group of two Figures		12¼	2	5	0			
248	Group of four Seasons, Antique		11⅛	1	11	6	2	2	0
249 & 250	Names not given								
251	Group of four Cupids		9	0	18	0	1	5	0
252	Ditto of three ditto			1	1	0	1	11	6
253	Pair of Cupids, with Dog & Birdcage		3¾	0	4	0	0	7	0
254	Pastoral Group of two Figures		13¼	2	10	0			
255	Ditto ditto		12	2	0	0			
256	Ditto ditto		12¼	2	0	0			
257	Group of four Cupids		9¾	1	1	0	1	11	6
258	Pair Sitting Boy Candlesticks		6½	0	16	0			
259	Britannia	1st		2	2	0			
	Ditto	2nd		1	11	6			
	Ditto	3rd		1	1	0			
260	Crying Boy and Laughing Girl	1st							
	Ditto ditto	2nd	7⅝	0	14	0			
261	No name								
262 to 278	Seventeen Figures of Cupid in Disguise			0	2	6			
279	No name								

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
280	Pair Pipe and Guitar Candlesticks, with Ornamental Branches		8½	1	10	0			
	Ditto, with Chandelier Branches		8½	1	16	0			
281	Pair Spring Candlesticks		6⅛	0	16	0			
282	Ditto Small Fame and Mercury		8½	0	18	0			
283	Ditto Gardener Candlesticks		6⅞	0	16	0			
284	Ditto Pipe and Guitar ditto		9½	1	10	0			
285	Ditto ditto ditto		8	1	6	0			
286	No Name								
287	Pair Garland Shepherd Candlesticks		9½	1	10	0			
288	Ditto Mars and Venus ditto		8	1	6	0			
289 & 290	Names not given								
291	Falstaff	1st		2	12	6			
	Ditto	2nd		1	11	6			
	Ditto	3rd		1	5	0			
	Ditto	4th		0	15	0			
	Ditto	5th		0	12	0			
292	Pair of Dessert Gardeners	1st		0	7	0			
	Ditto ditto	2nd	4⅜	0	6	0			
293	Tythe Pig Group, three Figures		7	0	15	0			
294	Group of the four Seasons, with an Obelisk		8	1	11	6	2	2	0
295	Ditto of the four Quarters of the Globe		10⅛	2	2	0	2	12	6
296	Pair of Haymakers		9¼	1	11	6			
297	Milton		10⅝	1	5	0	1	11	6
298	Minerva	1st		2	2	0	2	12	6
	Ditto	2nd		1	11	6	2	2	0
	Ditto	3rd		1	1	0	1	10	0
299	Neptune on Rock Pedestal	1st	9¼	1	1	0	1	4	0
	Ditto ditto	2nd		0	16	0	0	18	0
300	Ditto without ditto		5⅜	0	9	0	0	10	6
301	Pair, Sitting Pipe and Guitar	1st		1	0	0			
	Ditto ditto	2nd	6¼	0	16	0			
	Ditto ditto	3rd	5⅜	0	12	0	0	18	0
302	Ditto of Fame and Mercury			1	1	0	1	11	6
303	Ditto of Pipe and Tabor	1st		0	17	0			
	Ditto ditto	2nd	6⅜	0	14	0			
304	No name								
305	Shakespeare		10½	1	5	0	1	11	6
306	No Name								
307	Set of four Seasons, sitting		4⅝	1	0	0			

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt. £	s.	d.	Biscuit. £	s.	d.
308	No name								
309	Music Group of four Figures, with an Obelisk		10	1	11	6			
310	No name								
311	Pair, Pipe and Tabor Figures .		8¼	1	0	0			
312	No name								
313	Pair of Sitting Figures . . .		5¾	2	2	0	3	3	0
314	Ditto ditto . . .								
315	Set of four Seasons, Sitting . .		7						
316	Pair, Sailor and his Lass . .	1st		1	16	0			
	Ditto ditto . .	2nd							
	Ditto ditto . .	3rd							
317	Ditto Dancing Figures . .			0	18	0			
318	Ditto ditto ditto . .			0	14	0			
319 to 321	Three Figures, names not given								
322	Pair, Hen and Chicken Candlesticks		6¼	1	1	0			
323	Ditto Cupid and Flora ditto .		8¾	2	2	0			
324	No name								
325	Set of four Elements . . .		8¾	2	2	0			
326	Pair of Singers	1st							
	Ditto ditto	2nd							
	Ditto ditto	3rd							
	Ditto ditto	4th	5¾						
327 to 330	Four Figures, names not given								
331	Pair of Candlesticks with Bird and Dog		11¼	3	3	0			
332	Set of the four Quarters of the Globe	1st							
	Ditto ditto	2nd							
	Ditto ditto	3rd		1	16	0			
333	Group of four Boys . . .			1	11	6	2	2	0
334	Ditto ditto . . .			1	11	6	2	2	0
335 to 359	Twenty-five — Described as "Spangler's and Coffee's Figures and Groups," with no further particulars								
360	Johnny Wapstraw and Companion			1	16	0			
361	Pair, Gardener and ditto .			1	16	0	2	2	0
362	Ditto, Sitting Cat and Dog, William and Mary . .			1	10	0			
363	Ditto, Figures, with dead Bird .		8	1	5	0			
364	Group of Figures Waltzing .		6½	1	1	0			

No.	Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
				£	s.	d.	£	s.	d.
365	Pair of Dancing Figures . .			0	18	0			
366	Spanish Group			1	16	0			
367	No name								
368	Pair Dancing Figures . . .			0	18	0	1	1	0
369	Shepherd and Shepherdess . .			1	16	0	2	2	0
370	Belisarius and Daughter, Spangler			1	16	0			
371	No name								
372	Sailor and Lass		7½	0	18	0			
373 to 377	Five Figures, names not given								
378	Pair, Scotchman and Lass, Coffee .			1	16	0			
379 to 389	Eleven Figures, names not given. No. 384 is on a Statuette, probably of Lord Howe or Lord Hood, 12 inches in height; and 385 is on a Figure, probably of Hygeia, 10 inches								
390	Group of Gaultherus and Griselda			1	11	6			

The following are also in the List but are not numbered.

	£	s.	d.
Pointer and Setter, per pair, Coffee .	0	7	0
Large Pug Dogs ditto ditto .	0	4	0
Less ditto ditto ditto .	0	3	0
Small ditto ditto ditto .	0	2	0
Begging Pugs ditto Chelsea .	0	2	0
Ditto, French Dogs, do. ditto .	0	2	0
Large Sheep and Lambs, per pair, Holmes	0	7	0
Sheep lying down ditto ditto	0	4	0
Standing Sheep ditto ditto	0	4	0
Ditto ditto, two smaller sizes ditto			
Lambs with Sprigs, per pair, Chelsea	0	2	0
Ditto, without ditto each ditto	0	0	10
Canary Birds, each ditto	0	1	0
Tomtit ditto ditto	0	1	0
Linnet ditto ditto	0	1	0
Birds on Branches, two sizes ditto			

THE FOLLOWING ARE FROM BOW AND CHELSEA MODELS.

	£	s.	d.
Large Stags, per pair	0	15	0
Ditto, two smaller sizes			
Large Sitting Cat			

Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
			£	s.	d.	£	s.	d.
Cat lying down			0	0	6			
Ditto, with gold collar			0	1	0			
Cow and Calf, per pair			0	6	6	0	9	0
Ditto ditto, lying down								
Large Swan			0	1	3			
Two smaller sizes of same, 1/- & /10 each								
Large Squirrel			0	1	3			
Two smaller sizes of same, 1/- & /10 each								
Large Boy—Four other sizes of the same were made, prices respectively 1/9, 1/6, 1/3, 1/-, & /10 each. This is a naked boy, standing with basket of flowers, usually white and gold								
Satyrs' Heads, each			0	7	0			
Small Neptune's Heads			0	6	0			
Large Duck Boats, gold dontil edges			0	3	0			
Small ditto ditto			0	2	0			
Trouts' Heads, with mottoes—"Angler's Delight," &c.			0	6	0			
Ditto, two smaller sizes, 5/- & 3/6 each								
Hares' Heads, each			0	7	0			
Foxes' ditto ditto			0	4	6			
Ditto, two other sizes 4/- & 3/6 each								
Mice, each			0	1	6	0	1	6
Poodle Dogs and Fleecy Sheep, each						0	5	0
Lowing Cow, each			0	5	0			
Sitting Foxes, per pair			0	7	0			
Pointers' Heads, each			0	7	0			
Tulip Egg Cups, each			0	4	0			
Inkstands, on Cats, &c., each			0	18	0			
Large Panthers								
Small ditto per pair			0	3	0			
Large Duck Boats, & several smaller do.								
Pigeon Boats			0	12	0			
Set of five Senses			2	12	6			
Foxes, per pair			0	10	6			
Small Turks, each			0	2	6			
Basket Boys, enamelled and gilt, pair			0	5	0			
Set of Season Busts			0	14	0			
Cupids grinding, from the Element Group			0	5	3			
Dogs from the Dresden Shepherd, each			0	1	0			
London Pointer and Greyhound, each			0	1	6			

Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
			£	s.	d.	£	s.	d.
Season Vases, each						0	7	0
Vases, Common Festoons						0	12	0
Vases, Best Festoons						1	11	6
Fountain Vase, on Pedestal						5	5	0
Cupid Sleeping, on Pedestal, from Spangler's Group						0	10	6
The following Modelled by Edward Keys.								
Paris Cries, Set of six Figures			1	4	0	1	16	0
Archers, per pair			1	16	0			
Large Elephant, with Driver			0	10	6			
Ditto with cloths, no Driver			0	9	0			
Peacock			0	2	0	0	3	6
Large Napoleon								
Small Napoleon			0	3	0			
Lean Cows, per pair			0	3	6			
Small Elephant			0	1	6			
Key's Fancy Figures, per pair			0	9	0			
New Sitting Pugs, on Cushions			0	1	6			
Small Sitting Foxes			0	1	6			
Tragedy and Comedy			1	4	0			
Bust of Nelson			0	5	0			
Vicars, Curates and Wardens, each			0	6	0			
Large Monkey Musicians, each			0	7	6			
Small ditto ditto			0	5	0			
Dusty Bob and African Sall, each			0	4	0			
Doctor Syntax Walking		5	0	7	6			
Ditto in Green Room			0	7	6			
Ditto at York			0	7	6			
Ditto at Booksellers			0	7	6			
Ditto Drawing			0	5	0			
Ditto Going to Bed			0	5	0			
Ditto Tied to a Tree			0	5	0			
Ditto Scolding the Landlady			0	5	0			
Ditto Playing the Violin			0	4	0			
Ditto Attacked by a Bull			0	9	0			
Ditto Crossing the Lake			0	7	6			
Ditto Mounted on Horseback			0	12	6			
Ditto Landing at Calais			0	7	6			
Doctor Syntax's Landlady, No. 8			0	3	6			

Names of Figures and Groups.	Size.	Height, inches.	Enamelled and Gilt.			Biscuit.		
			£	s.	d.	£	s.	d.
Grimaldi as Clown, Thomas Griffin .			0	7	6			
Liston as Paul Pry, S. Keys . . .			0	8	0			
Ditto as Mawworm, S. Keys . . .			0	7	0			
Vestris in Buy a Broom . . .			0	6	0			
Bucks and Does			0	4	0	0	7	0
Small Standing Sheep						0	7	0
Rabbits on Plinths			0	2	0			
Ditto without Plinths			0	1	6			
Large Horses			0	2	0			
Pony			0	1	6			
Set of Tyrolese Minstrels, each . .			0	7	0			
Canton Girls.			0	7	6			
Liston as Domine Sampson, S. Keys .			0	8	0			
Industrious Boy & Girl ditto	per pair		0	15	0			
Cats on Cushions, large E. Keys	each		0	2	0			
Ditto ditto small ditto	ditto		0	1	6			
Lion and Lioness ditto	ditto		0	2	0			
Worcester Mice ditto	ditto		0	2	0			
New Poodle Dogs ditto	ditto		0	2	0			
New Cats with prey ditto	ditto		0	1	6			
Billy Waters, the Black Fiddler ditto	ditto		0	4	0			
Small Fruit Basket . . .	ditto		0	2	0			
Sheep in Fold	ditto		0	4	0			
Pair of Topers Douglas Fox	ditto		0	5	0			

A number of other Figures were published which are not entered in this list, the keeping of the list probably having ceased at the time they were modelled. Thus Louis Bradley modelled two Dancing Figures, and John Whitaker, between 1830 and 1847, among others modelled the following:—

An Eastern Lady
Guitar Player
Child in Arm Chair
Virgin Mary
An Angel
Boy and Dog
Girl and Dog
Sleeping Nymph
Mazeppa on Wild Horse

Boy with Greyhound
Girl with Falcon
Bust of Queen Victoria
Ditto of Duke of Wellington
Group of Stags
Ditto of Dogs
Leaping Stag
Peacock among Flowers
Parrot

DERBY PATTERNS,

SPECIAL PRODUCTIONS,

MARKS

AND

IMITATIONS.

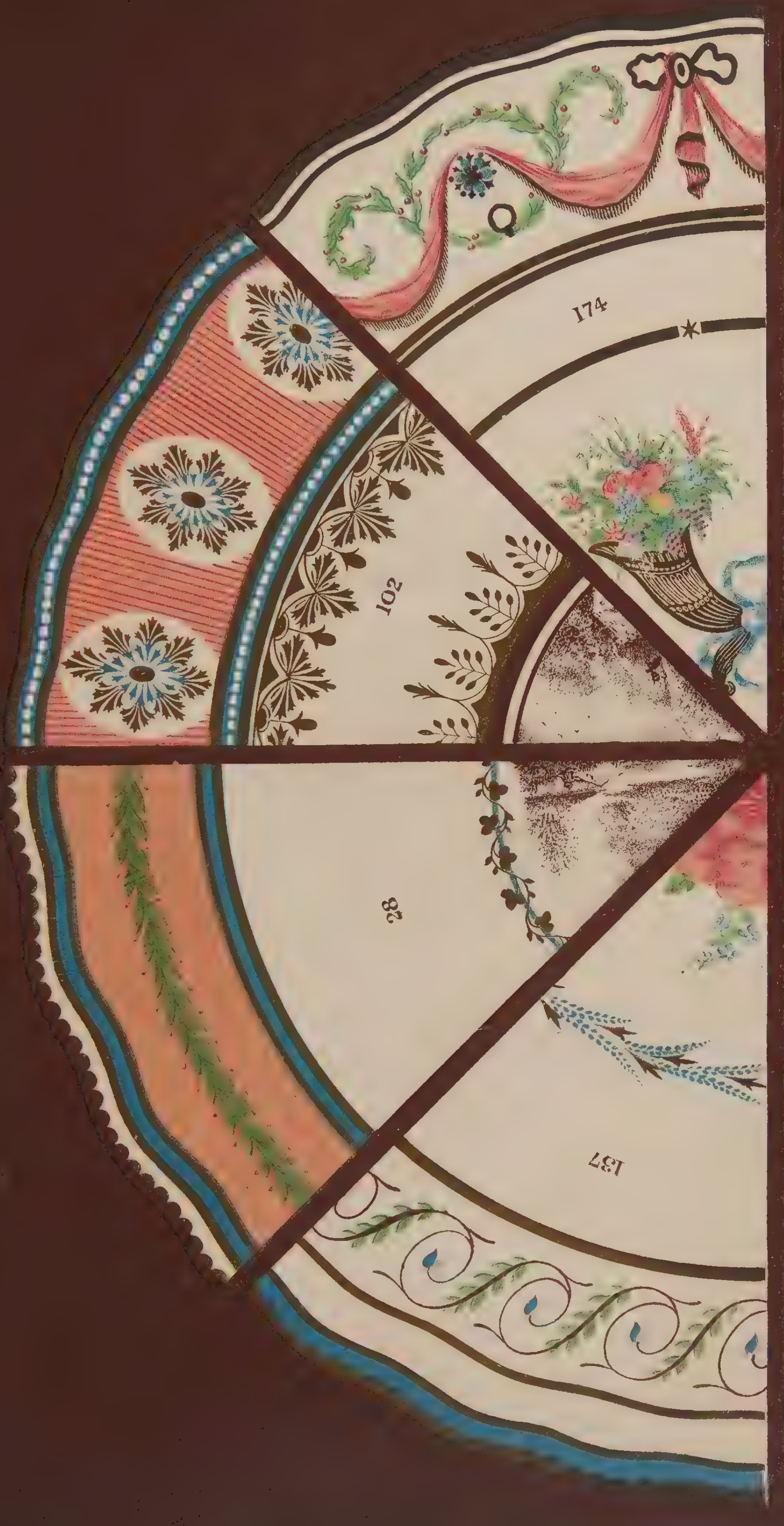
DERBY PATTERNS.

Mr. R. W. Binns, of the Worcester Royal Porcelain Company's works, has in his possession two of the old Derby pattern books; and by his kindness the writer is enabled to give copious extracts from them, and also a number of coloured illustrations. These are facsimiles of some of the patterns, and have been selected to shew, as much as possible, the different varieties of patterns which were issued from the Derby works. Some, if not copied from old Sèvres patterns, have probably been suggested by them, as they have a French character. The patterns in the books are all numbered, and it was the custom, seldom departed from, to mark the corresponding numbers on the bottom of the pieces on which the patterns were severally done. It may therefore be of interest to possessors and collectors of old Derby china to identify their specimens, and the more so as the names of the painters of the best things are frequently given. On this account the list is more extended than might otherwise have been considered desirable.

One of the books contains patterns of breakfast and tea services, chocolate cups, &c., to the number of 770. From number 1 to nearly 500 the patterns are chiefly of a neat character, and display considerable taste. Afterwards they are bolder and more showy, with a less amount of work. This is also the case with the book containing the dinner and dessert patterns. There are rather more than 400 of these, the patterns of larger articles, such as for dinner and dessert services, appear not to have been so numerous as for tea and breakfast ware. The same patterns were, however, often done on all kinds of both useful and ornamental pieces.

No. 1 in the book, containing patterns of dinner and dessert services, is the celebrated Chantilly, or blue, pink, and sprig, of which, from first to last, there was an immense quantity done. It would thus appear that this was one of the earliest patterns done in Derby. No. 3 is a japan pattern, and probably the first in that style of decoration that was issued. The border is full of elaborate tracery, surrounding compartments in which are represented running animals, traced in red. This shews that attention was directed to this style of ornamentation nearly from the first.

Many of the early patterns consist of remarkably neat borders, some white and gold without any colour, though generally colour was introduced, as a neat green laurel on a ground of yellow, rose, bloom, light blue, or fawn colour (see pattern 28, plate I.). Others were done with narrow bands or borders of dark blue, and a pale blue-green was a favourite colour, usually called turquoise, though it bears but little resemblance to that colour (see No. 12, plate V.). From these borders neat festoons, either of flowers or laurel, were suspended, as in pattern 7 (plate III.). In the centres of some of the plates were painted landscapes, in others flowers, either in groups or sprigs. This kind of border and festoon pattern was in great favour, especially for tea ware. The festoons were not so often done in colours like the illustration (No. 7, plate III.), as in one colour, such as green, and the laurel festoons in brown, black, or neutral tint. These patterns were in great favour at Bristol, and are now highly valued. Some of them so closely resemble Derby patterns as to lead to the supposition that they were copied from them, and Derby, being the senior manufactory, there is greater probability that such was the case, than that the Bristol patterns were imitated at Derby. Both


174
102
28
137

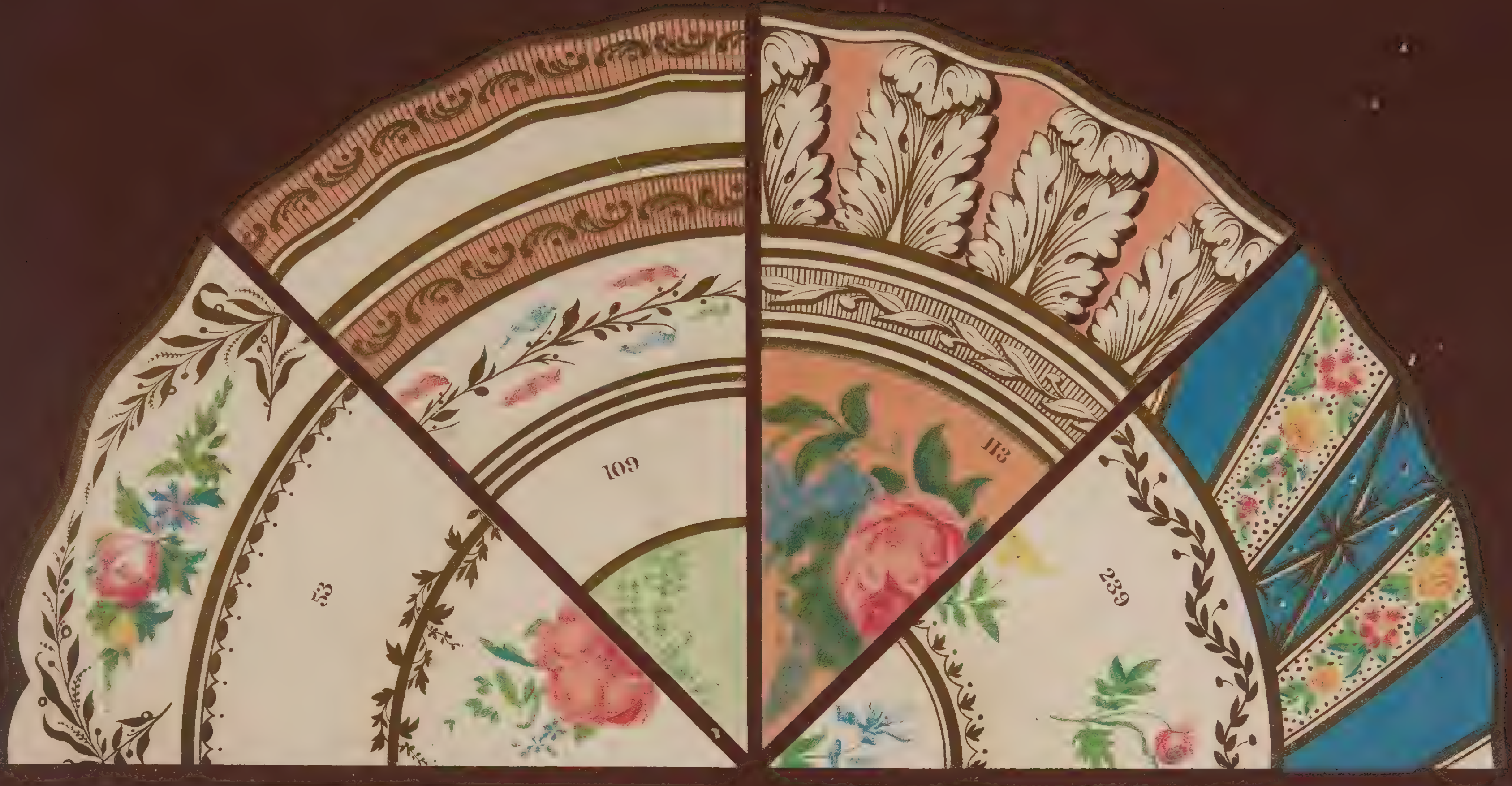
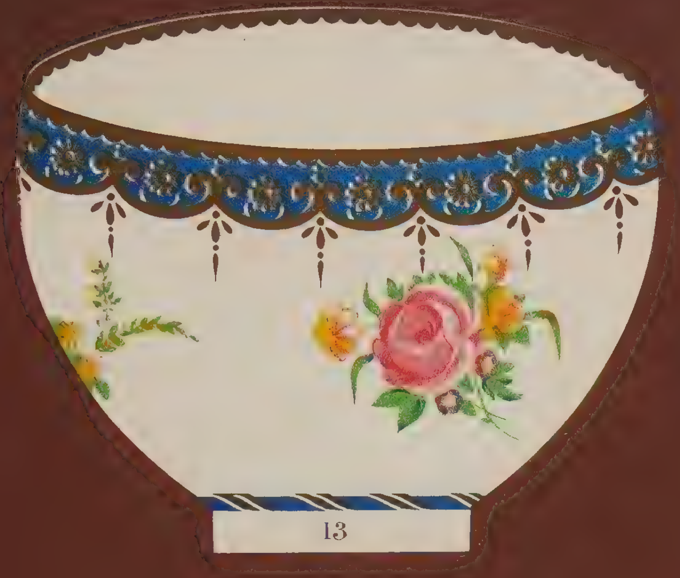
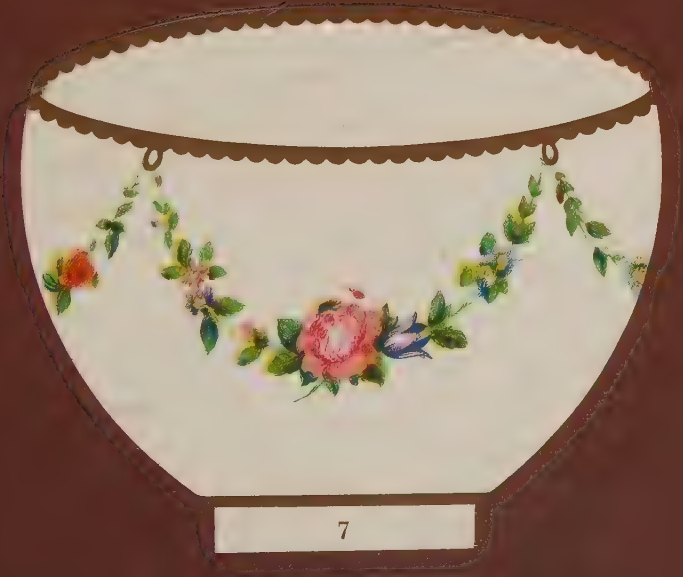

53
109
113
239

PLATE III.



13



7

HALL & ENGLISH BIRMINGHAM

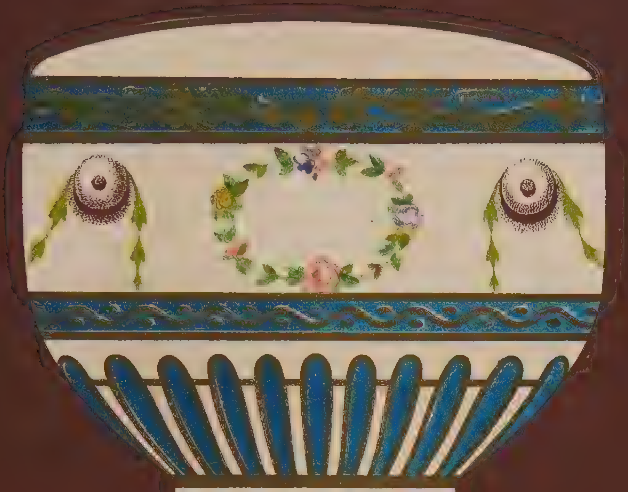
manufactories may, however, have taken them from the French.

Pattern 109 (plate II.) illustrates another variety of decoration, chiefly in gold, with a little delicate colouring introduced. In the centre is a landscape. No. 53 (plate II.) has a border painted with slight groups of flowers, by Billingsley, interspersed with gilding, with a rose and small group of flowers in the centre of the piece. This is what was called a "set pattern," each piece being painted with a repetition of the same groups, not often the case with similar patterns when done by hand, though generally so when printed. A comport of this pattern is in the Museum of Geology, London. (Case J., No. 96.) Many of the patterns are very elaborate, the pieces being nearly covered with rich gilding and colours, as seen in patterns 102 and 113 (plates I. and II.).

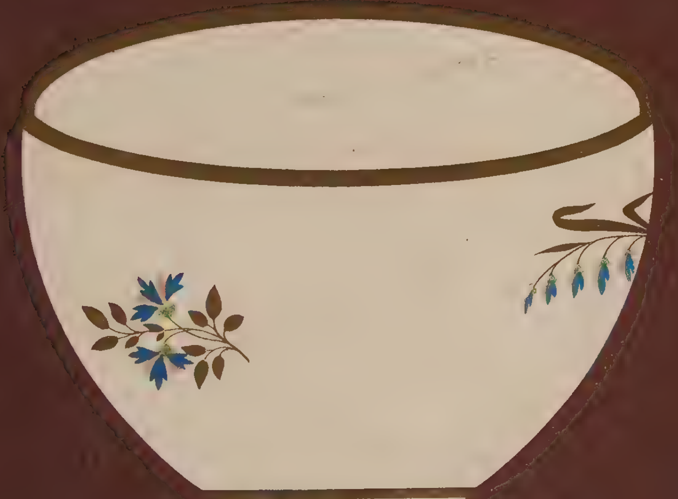
Pattern No. 134 has in the centre of the plate a circular landscape, which is thus described, "Black upon moonlight, by Boreman." The view is painted in black, over which is a very faint wash of orange colour; this is always described as "black upon moonlight." The rest of the plate has a neat gold border, with small gold stars between the landscape and the border. No. 135 is a plate thus described; "Mosses with some hanging yellow flowers, upon a faint brown shaded ground, by Billingsley." No. 136, another "Fruit, by Complin, upon landscape background." Both these plates have bloom grounds, and are neatly gilt. Nos. 138 and 140 refer to two plates, both painted in the centre with "fruit, by Complin." No. 139 is a pattern which was done for the Margrave of Anspach; it has a neat gold laurel border, and, in the centre of the plate, a coronet, with the ciphers A.E., also in gold. No. 140 is an autumnal bordered plate with "fruit by Complin" in the centre. No. 142, a plate painted with "single plant from Botanical Magazine," with a border of roses. No. 143 another, with a border of roses on a black ground. No. 144

another, painted with "a group of coloured flowers, by Mr. Billingsley." No. 159 is a plate with "Birds and landscape, by Complin." No. 172 is a plate, with "group, by Billingsley," in centre, with a rich border in colours and gold. This plate the writer saw in London in 1873, and a description is given of it in the sketch of Billingsley's life (page 66).

An illustration is given of No. 174 (plate I.). It is described thus: "Rich gold cornucopia, fruit and flowers, by Billingsley." The border is composed of festoons of coloured drapery, intermingled with laurel, and is similar to some jardinières and other ornaments, which were afterwards got up by Billingsley at Mansfield and at Torksea. No. 176 has a rich border, formed of "Roses and lilies of the valley, by Billingsley," and described as having been "done upon four oval comports," with a bell-shaped sprig in the centre. No. 178 is a plate painted with "Landscape, near Crich, by Boreman." Nos. 177 and 180 are two plates, each of which has a border of dark blue, on which are neat gold rings, stars and spots, shaded, and each plate is painted with a similar subject in the centre, one described "Cupid on a basket of flowers in the clouds, by Askew;" the other, "Cupid, painted by Askew, flowers, basket, clouds, &c., by Billingsley." One of these plates is in the possession of Mr. Alderman Clarke, of Derby, and it was one of the choice pieces which was always kept at the old works. No. 181 is a plate, with dark blue border, in the centre of which is painted "Palemon and Lavinia, by Askew, in colours." No. 191, another plate, strong yellow ground, in centre "Moses in bush, very pale," so described. Of patterns numbered 206 and 215 many services appear to have been done, all of which were painted in the centre with either landscapes, fruit, or flowers. Some of these had bands or coloured borders, others had variously coloured grounds between the borders and the subjects in the centre of the plates, such as yellow, bloom, green, French gray,



11

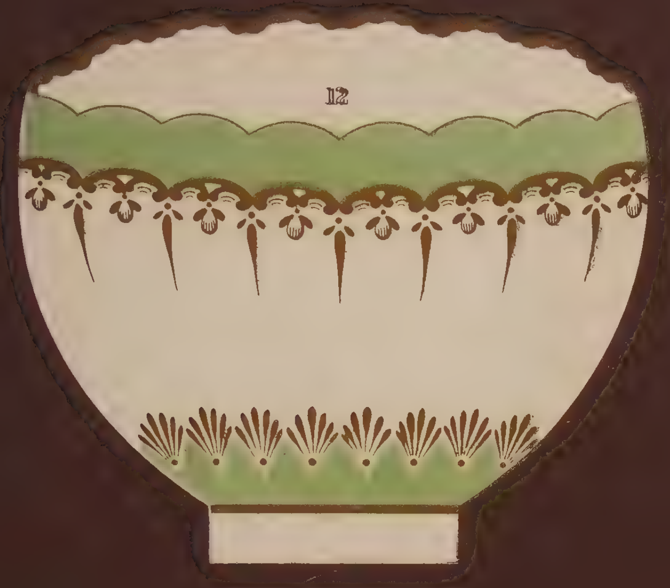


129

HALL & ENGLISH BIRMINGHAM

straw colour, &c. No. 216 is a dessert plate, with yellow grounded border and boldly painted plants covering the middle of the plate. Mr. Kidd, of Nottingham, has several comports, and Mr. Henry Evans, of Derby, a complete service of this number and pattern. The plants are freely painted, but are somewhat stiff and formal, evidently having been copied from the illustrations to some botanical work. No. 219 is a plate, the border of which has a ground of neutral colour, described as "distance for hills." In the centre is a "handsome group of flowers, by Withers." No. 222 is a plate, bloom ground, painted in the centre with "ships, in colours, full 3 inches, by Robertson." No. 232 is a plate with a coloured border, in centre, "group of 3 roses and 2 buds, by Wardle." No. 239 is a plate with small sprigs of flowers scattered in the centre, with a rich border formed of dark blue stripes, between which are flowers. This plate is described as painted by Pegg, and it is the first time his name occurs in the book. He was first employed at Derby in 1796. (An illustration of this pattern is in plate II.) No. 240 is a plate with five compartments in the border, in which are "flowers by Pegg," and also sprigs in the centre by him. Nos. 245 and 254 are two plates, each painted with "Coloured shipping, 3 inches square, by Robertson." One of these has a rose colour, and the other a green grounded border. At Belvoir Castle is a Derby dessert service painted with square shipping subjects, doubtless by Robertson: on the border is a yellow band. No. 259 is another plate "Ships in colours," in a circle, the rest of the plate is white and gold. No. 258 a plate with "a group of flowers in the centre, by Withers." This plate has a band on the border described as being composed of "2 parts green and 1 part white enamel." No. 262, a plate with "Coloured landscape, by Hill, 4½ inches." This plate is richly gilt, and the border is dark blue and gold. No. 268 is a plate with bands of green, and, between the bands, gilding on the white; "Animals in colours, 3½ inches," in the centre. Cuthbert Lawton's name occurs with one of the patterns without a number, thus:—"One bird on a tree with landscape, 4½ inches." No. 280, a plate covered with yellow bands, and in the centre an octagonal, "Coloured landscape, 3 inches, by Robertson." Another plate without a number is thus described: "One figure with a serpent entwining a tree, in red, by Brewer." This has narrow fawn coloured bands, on which is a neat scroll pattern in black. To No. 310 is the name of Torkington; to 320, Moscrop's; Shepherdson's is to 322, and No. 328 is thus described: "New French pattern, done by Bancroft and Taylor, jun., and gilt by Shepherdson." Dodson's name is to another of the patterns; he was foreman of the painters. Shepherdson and Torkington were both gilders.

The first two hundred designs in the book containing patterns for tea, coffee, and chocolate services are for tea cups exclusively; some of these have handles, but, as a rule, they are without, and the cups small. In some of the cup patterns a front view of the handle is given, detached from the cup, in order to shew in what manner the handle is gilt, and in some, it will be seen, no regard has been paid to proper perspective, the chief object being to give the pattern correctly. The patterns are generally neat, consisting of a plain gold or "dontil" edge, and one or two gold lines or other slight ornamental gilding. Patterns 7 and 13 (plate III.) have the edging usually called "dontil." A Frenchman named Dontil, who worked at Lowestoft and at Caughley, may possibly have introduced and given his name to this kind of gilt edge, though probably it should be dental, the edging being of the character which that word would correctly designate. As already described, many of the patterns were in festoons of flowers, either in natural colours, or in one only; others merely consist of a slight sprig, as 129 (plate IV.). Generally each pattern had a name independent of the number, but this particular



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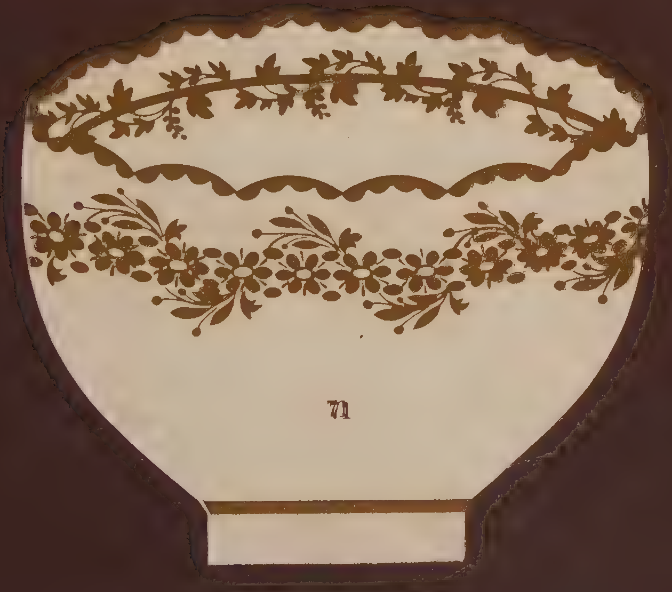


71

HALL & ENGLISH BIRMINGHAM

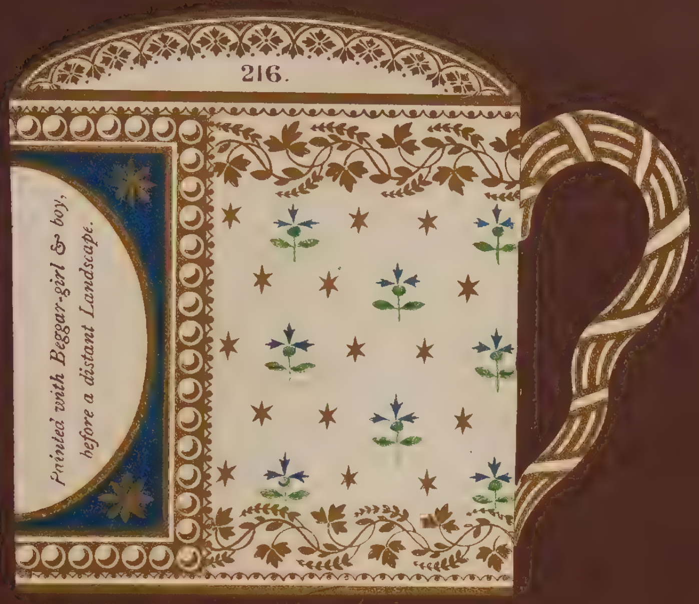
one was always called "Hundred and twenty nine," and, being very neat and slight, and therefore inexpensive, large quantities were done. Many of the patterns are simple narrow bands of colour, as dark and light blue, rose, yellow, green, &c., with a little gilding. Patterns 13 (plate III.), 159 (plate VII.), 116 (plate VIII.), and 133 (plate IX.), are various examples of border and other kinds of favourite Derby tea patterns.

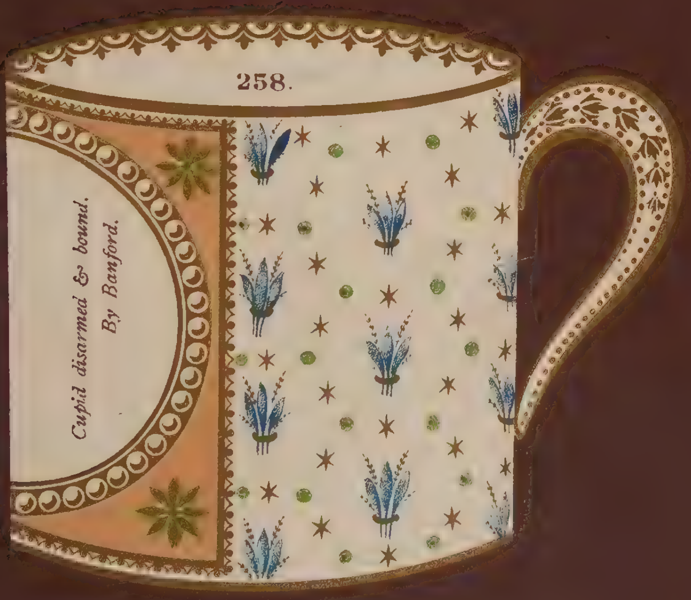
Many of the cups are fluted, and some embossed with a narrow leaf running half-way up the cup, either straight or twisted, and when this is the case the decoration usually takes the form of the embossing, as in pat. 11 (plate IV.). Grounded patterns were also plentiful, the ground and other decoration nearly covering the whole piece, as in 125 (plate VIII.) and 635 (plate XI.). Some of these were painted with landscapes in compartments, and others have views painted inside the cups. Many were done with neat gold patterns only, on the white, as 71 (plate V.); indeed the chief characteristics of the early Derby patterns are neatness and simplicity.

A large number of small mugs, usually called "Coffee cans," were manufactured, 2½ inches in height, and the same in diameter. They were done in pairs, and with saucers or stands. On these, and on chocolate cups, which were also made in pairs, the richest and most elaborate ornamentation was lavished. They were decorated with a great variety of patterns, and were mostly painted with subjects in compartments, such as landscapes, flowers, figures, fruit, or birds, generally in proper colours, though views and figures were often painted in bistre, sepia, or "black on moonlight." The flowers on these pieces were painted by Withers, Billingsley, and others; the figures and animals by Banford, Askew, and some by John Brewer; the landscapes by Boreman, Hill (Jockey), Robert Brewer, and Robertson, and fruit and birds by Complin. No other name than the last occurs in the old pattern books as a painter of fruit. Instead of any indication of the subjects being given in the old pattern books by drawing or in colours, they are usually described in writing in the panels in which the subjects were painted, as shewn in the facsimiles 216 and 258 (plate VI.), 222 and 323 (plate X.), and 223 (plate XI.). One of these mugs sold for twenty guineas at the sale of Mr. Owles' collection of china, at Great Yarmouth, in October, 1872, and was doubtless painted either by Banford or Askew: it is thus described in the catalogue:—"Lot 198. FINE MUG AND SAUCER, with exquisitely painted classical figures in medallions and gilt, a fine specimen."

Five of these small mugs are numbered 206, 211, 212, 213, and 214, and each is described as "painted with fruit in colours." No. 207 is another, the subject—"Cupid disarmed by Euphrosyne, by Banford." These mugs have all differently coloured grounds, and the subjects are painted in compartments. No. 222 (plate X.) is an example of one in the same style. Some were without grounds, and were then decorated on the white with delicate patterns, a usual one being a small blue, spike-shaped sprig, with green leaves, and with gold stars, as 216 (plate VI.). Others have a Prince of Wales' feather-shaped sprig, in grey or pale blue, with gold stars or coloured spots between, as in 258 (plate VI.). Another style of decoration on the white is shewn in 326 (plate X.). No. 215 is a tea cup, white, with narrow gold border, painted with "Dancing girl with tinkling cymbal." Nos. 219 and 221 are two mugs, one described "Fruit, before shaded olive ground, upon dark coloured pedestal." The other, "A goldfinch and group of fruit, &c." No. 220, another mug, with "Landscape, tinted drawing, by Banford." The next description is interesting, as it shews that great care was taken to carry out the ornamentation correctly in the most minute particulars. Round the subject is a frame of pearls, similar to the examples 216 and 258 (plate VI.), and the

PLATE VI.


216.
Painted with Beggar-girl & boy,
before a distant Landscape.


258.
Cupid disarmed & bound.
By Banford.

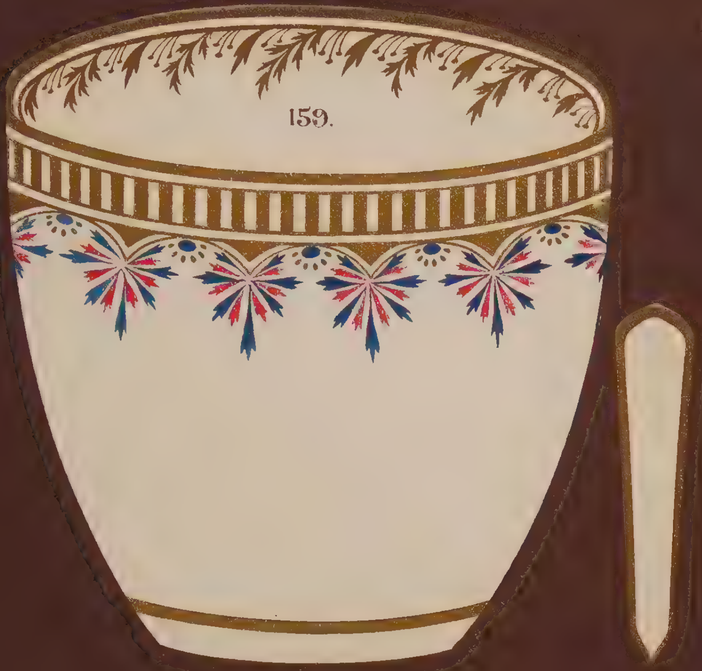
HALL & ENGLISH BIRMINGHAM

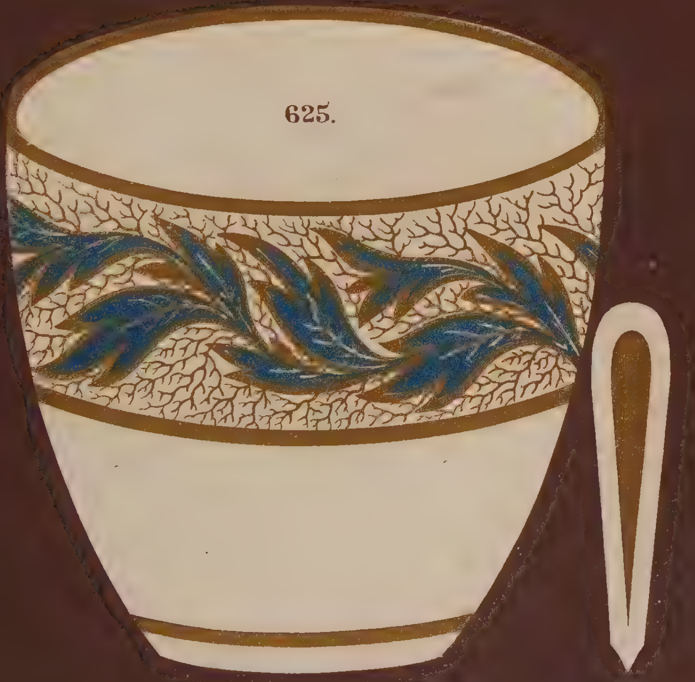
description refers to the way these pearls were to be painted. No. 225, "Happy and tender mother. Pearls done with pearl colour in the blue kiln, finished with flesh colour, olive, and yellow, in the gold kiln." It may be explained here that the heat required for the "blue kiln" is greater than for the "gold kiln," and that, therefore, the pearl colour described as to be used in the first painting, required a stronger fire than the mixed colours which were to be used in producing the reflections on the pearls in the finishing or last painting. On account of the difficulty of producing this effect, gold has been used in the accompanying coloured illustrations just referred to, instead of the pearl colours above described. Patterns in which imitations of pearls were introduced were in favour at Derby. Another variety of them is given in No. 133 (plate IX.).

An illustration is given of one of a pair of chocolate cups, No. 223 (plate XI.). The cups have two handles, but only one is shewn in the pattern; a description of the subjects with which the pair were decorated is given in the illustration, as it is in the original pattern. No. 231 is another pair of chocolate cups, bloom ground, with subjects painted in circular compartments, thus described:—"The first and second lesson of Love on the one side, and landscapes on the other. Both in black, on moonlight ground." The writer has a pair of two-handled chocolate cups, in good condition, to which the above description exactly applies, with the exception that the gilding slightly differs. There is, however, an exact drawing of them in an old pattern book in the possession of Mr. Hancock, of Derby. They were purchased at the sale of the late Marquis of Hastings, and were exhibited in the Museum, at South Kensington, among the objects on loan, from 1871 until 1875. There is a description of another pair of chocolate cups on which are the same figure subjects, but with a slightly different ground.

A mug, yellow ground, No. 229, is described as painted with "Fruit, by Complin, upon black pedestal before a brown shaded ground, with tomtit and goldfinch." Another, 232, "Venus chiding Cupid, by Banford." No. 233, another, "The Genius of Modesty preventing Love unveiling Beauty, by Banford." Nos. 236 and 237 are two other mugs, both painted with "Fruit and birds, by Complin." One has a yellow, the other a fawn coloured ground, on each of which are roses in small panels. No. 239, a mug with "Hope, in colours, by Banford." In the Geological Museum, London, is one with that number, and similarly decorated, but the subject instead of "Hope," is a female holding a cup. A description of this, from the Museum Catalogue, will be found in the short account of Banford (page 45). No. 242 is another mug, "painted by Banford," and decorated on the white with small blue stars, and small sprigs and gold stars. No. 244, a mug, "Brown landscape, by Boreman." 245, another, "Fruit, by Complin, with tomtit and bullfinch, before dark landscape." Both have a dark green ground, and the view on 244 has a frame of pearls, similar to 216 and 258 (plate VI.). No. 246 is a tea cup, fawn-coloured, Vandyke border, and painted with "Rue-leaved coronilla plant, by Billingsley." 247 is another cup with a plain yellow ground, and a "Group of flowers on brown ground." Nos. 254, 259, and 261 are mugs painted with "Fruit and birds, by Complin;" the last has a fawn ground, the others have neat patterns on the white. Mr. L. W. Adamson, of Newcastle-upon-Tyne, and his sister, Mrs. Ablot, of Grosvenor Gardens, London, have each a mug and stand, making a pair, painted with fruit by Complin, and numbered, like one of the above, 254. The same lady and gentleman have each one of another pair of Derby mugs of a little later date, which are of some historical interest. They have on one side a figure of Peace standing on a rock by the sea side, in her right hand, which is extended over the waves, is an olive branch, and with her left she supports a medallion portrait

PLATE VII.


159.


625.

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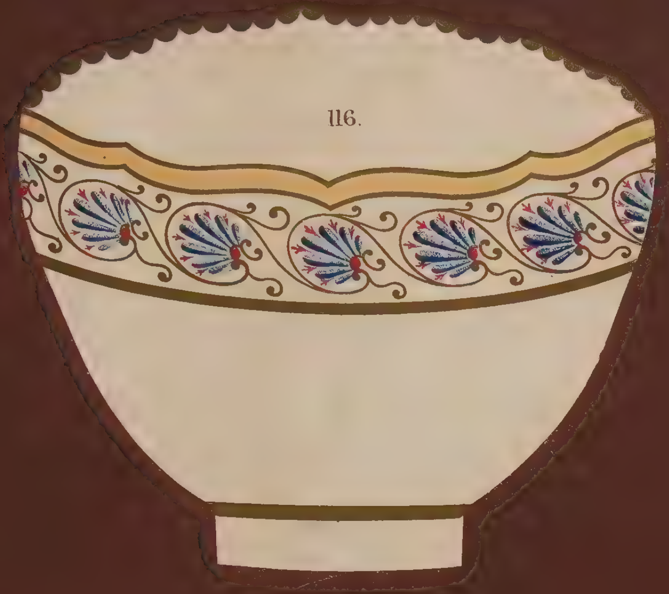
of Nelson, round which is inscribed—"EUROPE'S HOPE AND BRITAIN'S GLORY," and round the whole design is—"REAR ADMIRAL LORD NELSON OF THE NILE." On the reverse of the cups are views of the battle of the Nile, round which is inscribed—"VICTORY OF THE NILE, AUGUST 1, 1798," and "ALMIGHTY GOD HAS BLESSED HIS MAJESTY'S ARMS." Round the mugs on the inside is the inscription—"FROM ALEXR. DAVISON, ESQ., ST. JAMES'S SQUARE, A TRIBUTE OF REGARD." It was said that Mr. Davison had these made at Derby as a present to Lord Nelson, shortly after the battle of the Nile, and the designs and inscriptions, the latter in gold, are identical with those on a bronze medal struck by Mr. Davison and presented by him to the men engaged in that battle. Mr. Davison was on very friendly terms with Lord Nelson, and there is in front of his seat, Swarland Hall, Northumberland, and near the high road, a beautiful obelisk of white freestone which he erected to the memory of his friend the great Admiral. The mugs, which are either the work of Askew or of Banford, appear to have come into the possession of the family after the death of Lord Nelson, and they, together with the charming pair painted with fruit by Complin, were purchased by Mrs. Ablot at the sale of the effects of the late Sir W. Davison, son of the donor of the Nelson cups, at Swarland Park, in 1873. The four mugs are altogether gems of artistic workmanship.

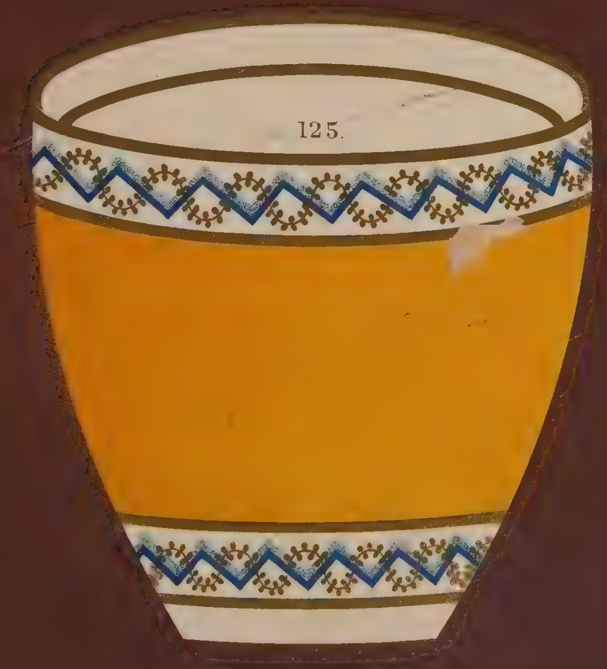
Nos. 256, 257, and 258 are painted by Banford, one "Romeo and Juliet," one "Griselda," and one with "Cupid disarmed and bound, all in colours." Two other mugs, 260 and 264 are painted by Boreman, the first described, "View from Cheltenham," the other "Coloured landscape." Nos. 266, 267, and 268 are tea cups, each painted with coloured landscapes in compartments, and otherwise differently decorated. 267 has a ground of dark blue, with a frame of pearls round the view. Nos. 271 and 275 are two mugs painted by Banford, the first described, "Two virgins with flowers, from Complin's print," the other, "Sheltered lambs." Both are decorated with blue and gold spots and gold stars on the white. No. 279 is on a mug with a view described as "Scofton Hall, near Worksop, Notts." A quantity of mugs appear to have been manufactured, all differently decorated in the manner above described, on each of which was painted what is called "Lord Winchelsea's view:" the following numbers are to some of them, 302, 303, 304, 305, 306, 308, 309, 310, and 313. Probably the view was a favourite of Lord Winchelsea's, and he may have had it done on these mugs for presents. No. 317 is another mug on which is an arabesque scroll pattern in colours and painted with "Cupid flying in the clouds."

A facsimile is given (plate X.) of the pattern of another mug, No. 326. Parts of two déjeuné sets, the same pattern, also painted by Billingsley, were among the choice things which were kept at the old works, until 1848, and are now in the possession of Mr. Alderman Clarke. The different groups on them were often copied by the flower painters. A tea cup, No. 330, is painted with "Two small landscapes, by Boreman," the rest of the cup has a blue spray pattern. A mug, No. 332, has a landscape, "by Banford," surrounded by a frame of pearls. No. 336 is a tea cup with three small oval landscapes in the border, "by Boreman," the rest of the cup is white and gold. No. 337 is another cup pattern with a landscape painted inside on the bottom. A pair of chocolate cups, No. 334, are painted, the one with "Perseus cautiously relating to Andromĕda the transforming powers of Medūsa's head;" the other, "Perseus having rescued Andromĕda from imminent danger is enamoured with her beauty." Landscapes are on the reverse of these cups, but there is no name of either the painter of them or of the figure subjects. No. 342 represents two other chocolate cups, blue ground, subjects, "Meditation and Contemplation." No. 343, a mug, blue ground; subject, "Cupid and two doves, by Banford." No. 349, another

PLATE VIII.



116.



125.

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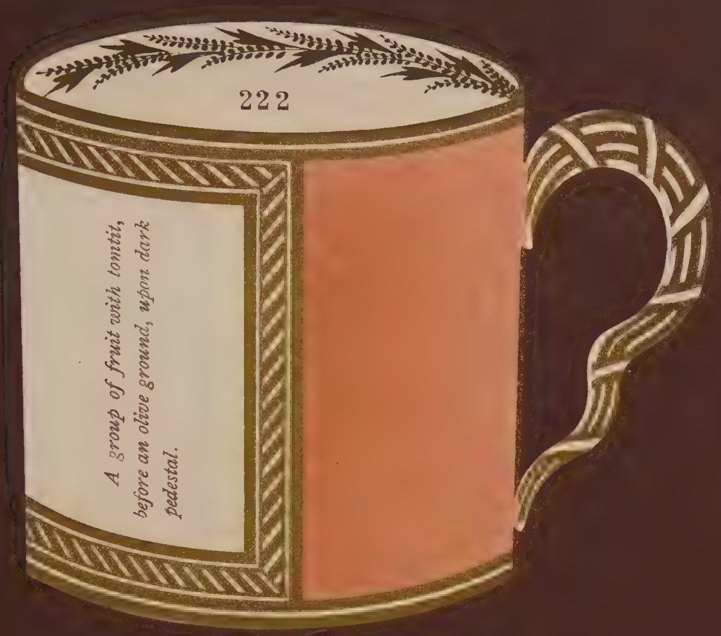
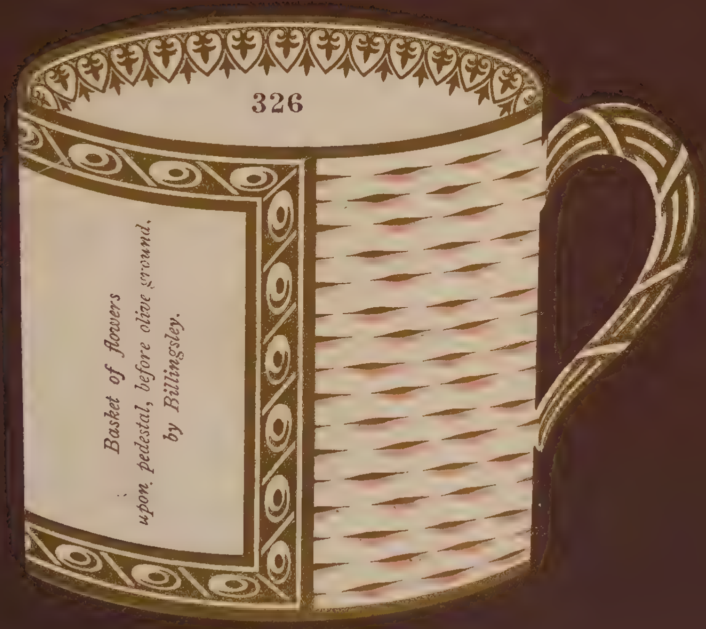
painted with "Landscape, by Complin, with pair of goldfinches and nest, and two bullfinches." No. 351, another mug, described "Ground of flowers, by Billingsley, filled in with gold," with subject in a compartment, "Cupid disarmed, by Banford." This is the last time Billingsley's name occurs in these pattern books. They are not dated, but as he left Derby about 1796, it is reasonable to suppose that many of the articles described thus far were done before that date.

No. 352 is a pair of chocolate cups, blue spots and small gold stars on white ground, subjects, by Banford, "Love Sleeps" and "Maid of Corinth," on reverse, "Two Dove Dale landscapes, all in colours." No. 358 a mug with "Young girls feeding rabbit." 361, another, "Love sleeps, by Askew, in colours." 363, another with blue band, top and bottom with "Figure, by Askew." 374, another, "Boy on a board, by Askew." Nos. 377 and 378 are two other mugs, both painted by Brewer, one "Landscapes and Ships," the other a "Moonlight landscape." No. 389 is another mug, painted with "Venus and Cupid, by Askew." 391, another, yellow ground, painted with a "Basket of flowers, by Brewer, in colours." This is the only time Brewer's name occurs in the pattern books as a painter of flowers. Two chocolate cups, No. 393, have a fawn ground, across the ground are elongated panels, in which are wreaths of blue flowers, the surrounding fawn ground is sprinkled over with pearls and gold stars. They are painted with "Flora on one cup, and a Muse on the other, in colours, by Brewer." Mr. Nightingale, of Wilton, Salisbury, has one of these cups. No. 406 has a "Landscape, done by Robertson." Two mugs, not numbered, are painted with "Landscapes, by Hill," one has a yellow ground. Two others, No. 414, with bloom ground, are painted by Brewer, with a "Bacchante," and "Adelaid" in colours. Two others, No. 415, have green grounds, and the subjects, "Love Sleeps on one, and Maid of Corinth on the other, by

PLATE X.


222
A group of fruit with tomtit, before an olive ground, upon dark pedestal.


326
Basket of flowers upon pedestal, before olive ground. by Billingsley.

HAIL & ENGLISH. BIRMINGHAM

The patterns, after the last number, are not so carefully done, many of them being merely described and not drawn. They are chiefly grounded, or with bold arabesque or other borders, and ornamental work, and few of them are painted with landscapes or other subjects. Nos. 625 (plate VII.), 628 (plate IX.), and 635 (plate XI.), are examples of these later patterns. No. 575 is only described "Red arabesque, by Dodson and Torkington." No. 576, "New French ornament pattern, by Forester and Taylor." No. 599, a cup, painted "Flowers, by Stanesby, and gilt by Torkington." No. 615, a cup, done by "Phillips and Moscrop." No. 717, another, painted with "Two coloured birds in centre of cup, by Brewer." The last and highest number in the book is 770, and is thus described:—"Fawn border top and bottom, with coloured arabesques, by J. Lead and John Moscrop."

Mr. Sampson Hancock, the proprietor of the present small china works at Derby, has a small pattern book which belonged to the old factory; it does not, however, contain more than eighty patterns, a few of which are for dinner and dessert services, but chiefly for tea ware. They are, for the most part, a repetition of the patterns in the older books, with the corresponding numbers to them. This book contains a number of drawings of smelling bottles. The patterns are remarkably neat, and most of them have subjects in small panels, such as trophies, landscapes, birds, or flowers. Between 1820 and 1825, in one of the rooms in the old part of the factory, were several large boxes full of small china articles, chiefly in the white; among them a great number of these smelling bottles, knife and fork handles, tops for canes, and a great quantity of little china figures, vases, urns, &c., which were called trinkets, about an inch in height, some of them less. These had holes through them, and were intended to be fitted up and worn as watch seals. These boxes contained some of the very earliest things which were made at Derby. One of the writer's juvenile attempts at flower painting was on a small smelling bottle which came out of the same box, and which is now in his possession.

The following instructions, probably in the handwriting of the second William Duesbury, for doing the patterns in order as much as possible to hide imperfections in the ware, are inserted in one of the pattern books.

"To hide any faults or spots on the China where these patterns do not come over, to paint over them only little Roses or Rose Buds."

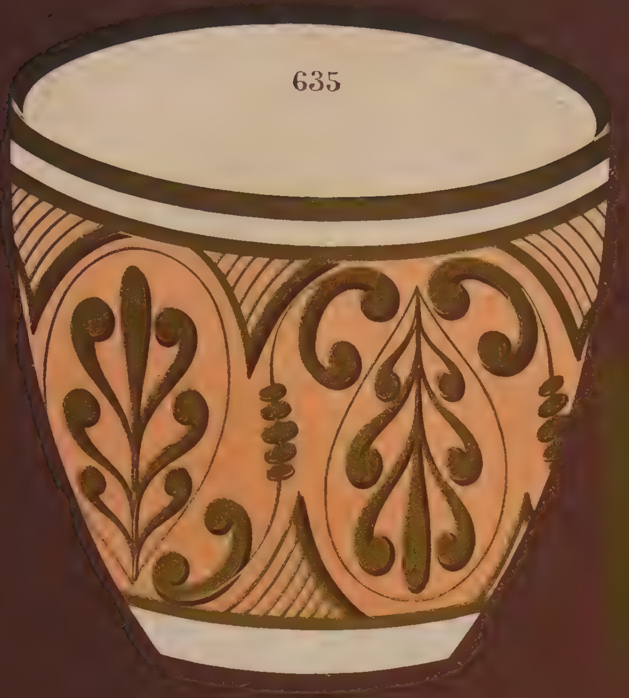
"N.B. If a number of little faults appear on the China only to hide 2 or 3 of the greatest, and let the rest alone, for often the hiding of so many faults make the China appear all over spots, and more disagreeable than half a dozen trifling specks."

Often, more especially in the richer of the old Derby patterns, small roses, rose buds and small sprigs of flowers are painted over these "faults or spots," not only on the front of the pieces, but on the backs also, and the caution not to do too many was not always observed.

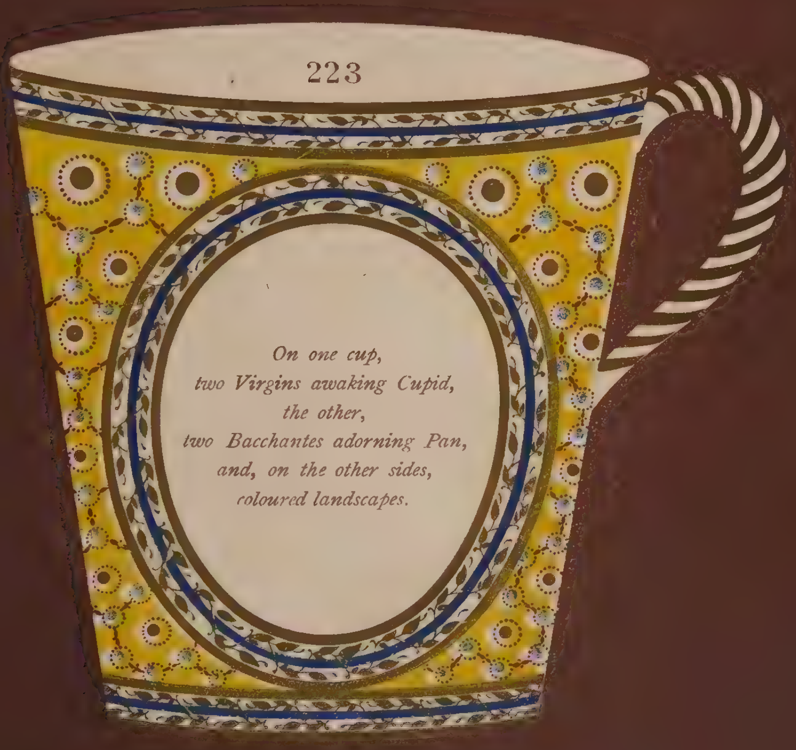
JAPAN PATTERNS.

Numerous dinner, dessert, breakfast, and tea services, and indeed vases and ornaments of all kinds were decorated with what were called Japan patterns, more especially during the latter period of the old works. The earliest of these patterns bore the names of Old, Witches, Grecian, Rose, and Partridge Japans; but besides these there were many others, as Rock, Exeter, Blucher, Duck, Ribbon, Paulet, Thesigers, Neapolitan, Bead, and others. These Derby Japans have a marked character, which distinguishes them from similar patterns of other manufactories. They were in great demand, as they were considered "good candle-light patterns," being profusely covered with colours and gold, dark blue, red, and green predominating, thus giving them a rich appearance. Women were employed to paint the blue portion of these patterns, which was done under the glaze. The gilding and the rest of the patterns were done by men, and on the glaze.

PLATE XI.



635



223

On one cup,
two Virgins awaking Cupid,
the other,
two Bacchantes adorning Pan,
and, on the other sides,
coloured landscapes.

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The following copy of a hand bill, which was circulated in the Staffordshire Potteries in 1817, will show that there must have been a considerable demand for these patterns at that time.

"To Enamel Painters."

"Wanted immediately. About Twenty good enamel painters who can paint different Japan Patterns, Borders, &c."

"Any person of the above description may have constant employ, by applying to Robert Bloor, China Manufactory, Derby."

"Derby, May 15th, 1817."

Several specimens of the Derby Japan Patterns have recently been placed in the Museum of Geology, London, at the suggestion of the writer, in order to illustrate this feature of Derby manufacture.

CHANTILLY PATTERN.

Immense quantities of this pattern were done on useful ware of all sorts, and there were few of the better class of houses in the town or neighbourhood where Derby china of the pattern might not be found in daily use. In the centre of the plate is a pink or carnation flower, with some smaller sprigs scattered about. It was commonly done by women, in blue under the glaze. Occasionally it was done in green, and in rose colour, and sometimes, though rarely, with a gold edge or line. As the name would imply, the pattern doubtless came originally from Chantilly. When not in blue it was usually painted by men, and William Longdon, one of the oldest of the hands, was a good deal employed at it. Strange enough, although the most common of all the patterns, Longdon in course of time got to think so much of it, and of what he considered his masterly execution of it, that had he been employed on the most artistic work in the factory he could not have thought more highly of himself or of his great importance in the establishment.

SPECIAL PRODUCTIONS.

THE RODNEY JUG.

The writer, in a letter which was published in 1861, gave some account of an old Derby jug, which had been in the possession of a Benefit Society in the town ever since its manufacture, and the following is an extract from another letter by him which appeared in the *Derby Mercury*, in May 1866, in answer to a correspondent, who, among other things, had asked for some information respecting this jug:—

> "Considering the amount of work which has been done by 'old Rodney,' its present excellent state of preservation is somewhat extraordinary. It was manufactured shortly after Lord Rodney defeated the French fleet under De Grasse, in 1782, and was the property of a benefit society, the members of which were chiefly hands employed at the china works, and jewellers, and as this same jug invariably did duty at the monthly gatherings of the society, until its dissolution in 1862 or '63, that circumstance speaks favourably of the general sobriety of the members."

The spout is formed of the head and cocked hat of Admiral Rodney, underneath which, in gold, is the date of the victory, "April 12, 1782." The body of the jug is nearly covered with two groups of flowers, one on each side, painted by Withers. Doubtless, a number of these jugs, in commemoration of the battle, were made shortly after it was fought. This particular one is a good sample of ceramic art, and its present excellent condition is remarkable, when it is considered that for a period of eighty years all the ale that was consumed by the members of the club at their monthly gatherings was served up in it, and when not in use it was usually hung by the handle on a nail in the wall, without any further care or protection. To this may be ascribed a little scratching of the glaze on that part which came in contact with the wall; in other respects there is not the slightest trace of injury. The club, of which it was the property, was founded in 1777, and for many years held its meetings at the Fox and Owl in Bridge Gate. It was afterwards removed to the Rose and Crown in the Corn Market, then to the Royal Oak in the Market place, and for some years before its dissolution its meetings were held at the Crown and Thistle in Chapel Street. On each removal of the club to fresh quarters, the safety of "old Rodney," as the jug was affectionately called, was a prime consideration with the members, and it was generally intrusted to the care of Mundy Simpson, one of the painters, to whom it would almost have been death, without benefit of clergy, had the precious relic come to grief through any carelessness or want of attention on his part.

At a sale of old china, chiefly English, held by Mr. Phillips, at his auction rooms, New Bond Street, London, in April, 1871, one of these Rodney jugs was offered. It was smaller than the club jug, and not so profusely covered with flowers, although they were painted by the same hand. The description of the jug in the catalogue concluded thus:—"This was used until lately by a club of Derby china painters! (*see* Chaffers)." The writer, who was at the sale, took the liberty of informing Mr. Phillips that it was not the veritable club jug. The late Colonel Holden, of Nuthall Temple, Notts, became the owner of this jug, which was sold for £4. 15s. The club jug had at that time never been away from Derby from the time of its manufacture, and was then in the possession of Mr. Ward, Tailor, to whom it descended from his brother, who had been a member of the club, and who, on its dissolution, purchased it for £2. It was in the Derby Exhibition of 1870 (No. 74, Case A). It has since been purchased by Mr. Ratcliffe, of Walton Hall, near Burton-upon-Trent, and is now in his possession. The jug is ten inches in height, and holds five pints, imperial measure. Three sizes were made, the club jug being the largest of the three.

THE PERSIAN AMBASSADOR'S SERVICE.

About 1820 a large order was executed for the Persian Ambassador, which consisted of 365 Bowls, and several dozens of plates. The bowls were of various sizes, the largest capable of holding three or four gallons, the smallest the size of an ordinary slop basin. Most of the bowls were covered entirely with gold, inside and out. The insides were burnished, and a figured pattern was chased on the outside. The remainder were done with a flowered pattern in chased gold and colour, on a pale rose-coloured ground, and with a narrow border in dark blue. In the centre of the plates was an inscription in Persian characters, in black. Before the service was sent to Persia it was exhibited in the London warehouse, 34, Old Bond Street.

A PRESENT FOR GEORGE IV.

A little later an ornamental piece of china was manufactured at Derby, for Sir Charles Abney Hastings, who then resided at Willersley Hall, near Ashby-de-la-Zouch. Sir Charles had recently returned from India, and had brought with him a valuable gum, which he wished to present to George IV. The piece of china designed to contain this gum was in the form of a castle resting on the backs of four elephants. It was some seven or eight inches in height, and richly decorated. In it Sir Charles presented the precious gum to His Majesty.

THE EARL OF SHREWSBURY'S DESSERT SERVICE.

About 1830, or shortly before, an expensive service was manufactured for John, the 16th Earl of Shrewsbury, consisting of 250 pieces. The pattern was a rich dark green ground, under the glaze, the use of that colour under the glaze having then been recently introduced. On the border of each plate were painted six small groups of fruit, by Steele, and in the centre the Shrewsbury crest and Earl's coronet. The centre pieces and all the fruit dishes were raised on feet. The ice pails were modelled from the Warwick Vase, and there were a number of vases of different sizes for sideboard decoration. Every piece was profusely gilt, and the appearance of the whole, when exhibited in the warehouse, was remarkably rich. A description of the method of doing these grounded patterns is given (p. 128). In making this large service for the Earl of Shrewsbury those pieces which were slightly imperfect were put aside, and afterwards finished in a somewhat slighter manner than the Earl's service, and a peach, or plum, or other piece of fruit was painted in opaque colour in the centre of each piece, to disguise that part which had been left white in the ground for the crest and coronet. The late Mr. Horsley, of Pye Bridge, Derbyshire, bought a dessert set which was thus got up, consisting of 24 plates, 12 comports, a centre, and 2 sugar tureens, 39 pieces in all. Shortly after Mr. Horsley's death in 1871 this set was sold for £40, and the purchaser has since been offered several times that amount for it.

THE QUEEN'S SERVICE.

A dessert set for Her Majesty was made in 1841-42, and was one of the last orders of importance executed at the old Derby works. A number of patterns were made on the occasion, which were designed and executed by Joseph

Slater, William Lucas, and one or two others. Several of these pattern plates are in the writer's possession, and they are, for the quality of the ware, good taste, and excellent workmanship, among the finest examples of the Bloor period, indeed several of them would do credit to the best manufactories of the present day. The pattern chosen for the Queen's service was a border of chrome-green, with six small panels in the border, in which were painted birds, insects, and small groups of flowers, the greater part of them being the work of Horatio Steele. The ground between the panels was gilded in embossed gold, and chased, in the style of Sèvres. The comports were eight inches in height, supported by intertwined cornucopias. There were a number of mounted plates (*assiettes montées*) some with two, the largest with three tiers of plates, and on the top a vessel to hold flowers, altogether thirty inches in height. These, together with the comports and the ice-pails, were modelled from designs made expressly for the service, and the height of the pieces was determined by instructions from the Queen's confectioner and table-dresser, to suit the particular purposes for which they were required.

The firing of the twisted cornucopias caused considerable difficulty in manufacturing the comports, and many of them were split or otherwise spoiled before the proper manner of burning them was discovered. During Christmas week, 1842, this service was exhibited in the London warehouse, Old Bond Street, and was greatly admired for its elegance and taste. A plate of the service, and also two of the pattern plates alluded to, are now (1875) exhibited among the china "on loan" at the South Kensington Museum.

On two occasions since the close of the old works the losses by breakage of this service have been made up by the new firm in King Street, Derby, in a satisfactory manner, and some matching has also been since done at

Coalport, but the fruit dishes were made with different feet, on account of the difficulty in firing the cornucopia mounts above described.

VASES FOR THE POPE.

Some few years before the close of the old factory, and on the completion and opening of the Nunnery which had been built on the site of the first works, a pair of large and splendid vases was manufactured by order of Dr., afterwards Cardinal, Wiseman, for presentation to the present Pope, Pius the Ninth, as a memento of the event.

Another splendid vase was manufactured about 1845 or '46 for the Marchioness of Hastings, as a present to the Duchess of Kent, and some account is given (page 37) of a pair of large vases, which were intended as a present from the workmen to William IV.

DESSERT SERVICE FOR LORD ONGLEY, ETC.

One of the most costly services ever got up at Derby was for Lord Ongley, about 1820-21. It was a dessert set, each piece of which was decorated in a different manner, the patterns being rich and very elaborate. Most of the pieces were painted with figure and other subjects, which were selected by His Lordship, and the plates averaged about five guineas each. Several were copied from Nantgarw plates which had been decorated in London, at Sims's establishment, from whom Mr. Bloor had purchased them shortly before. The figure subjects on the Nantgarw plates were painted by a clever artist named Plant, and were probably the best things ever done on that china. Among them were several charming groups of children, and one was a winter piece with figures snowballing. William Corden, who had left the factory a short time before, was employed to paint the figure subjects on Lord Ongley's service. The Nantgarw plates were afterwards sent to the London warehouse, and those painted by Plant were in course of time disposed of, but the greater part remained there until the close of the factory, and shortly afterwards the best of them were purchased by Sir Henry de la Beche for the Museum of Practical Geology, where they now are. Two of the same lot of plates are in the writer's possession.

Instances are not rare in which painting on china has been the first step to artistic careers of some distinction, and it may not be out of place to add the following to those already named in this work.

Plant had been brought up as a china painter, and was a good deal employed by the china enamellers in London. During the latter part of his life he was engaged in painting portraits and small enamels of a decorative character for jewellery and goldsmiths' work. In the early years of the present reign Messrs. Rundall and Bridges, silversmiths and jewellers, of London, had the honour of receiving Her Majesty's commands for a number of enamel miniatures, and Plant was employed to paint many of them. On that firm retiring from business Plant was employed direct by the Court. He was a remarkably nervous man, and as he grew old this affection increased to a painful degree, accelerated, doubtless, by the close application requisite in enamel painting. In his latter days Plant painted very slowly, taking weeks, and sometimes months over one small enamel. At this time his portraits, although somewhat feeble in colour, were probably equal to anything ever done for elaborate finish and delicate manipulation. He died about 1850, and for some years before his pitiable nervousness altogether incapacitated him for painting.

Among those who had establishments in London for enamelling and decorating china were Muss, Sims, Robins and Randall, Cartwright, Anderson, Battam, and one or two others. The celebrated painter, John Martin, worked for Muss at both china and glass painting. Martin was from Newcastle-upon-Tyne, where he was first put to crest painting. He removed to London in 1806, and was one of Muss's china painters in 1812, when he produced his first oil painting, "Sadak in search of the waters of oblivion." The picture was exhibited at the Royal Academy, and was sold there for fifty guineas. The late Mr. Joseph Strutt, of Derby, afterwards became the owner of this work, and it was one of the gems of his gallery. It was this picture which first brought Martin into notice, and the wonderfully scenic effects of the larger pictures which he afterwards produced, such as "The Destruction of Pompeii," "Joshua commanding the sun to stand still," "Belshazzar's Feast," and the "Fall of Nineveh," from their great novelty, "took the town by storm."

Muss had a son named Charles, about the same age as Martin, who also worked at china and glass painting for his father. This Charles Muss afterwards produced some remarkably fine enamels on metal, the best of which are in the Royal collection at Buckingham Palace. The most important of them is the Holy Family, after Parmigiano, which is 21 by 15 inches, and at the time it was done it was said to be the largest enamel ever painted on metal. George IV. bought it for the sum of £1,500. The firing of a plaque of this size, which has to be submitted to a white heat, requires great care, and is a hot job for the operator, who has to watch it carefully all the time it is in the muffle. Charles Muss died in 1824, not long after giving this large enamel its final burning, and it was considered that the illness, which terminated in death, was brought on by a severe cold caught at the time. The money for which the enamel was sold was placed in Fontelroy's bank, and was lost on its failure in 1824. The writer had it on good authority that on this fact coming to the ears of the royal purchaser, he directed another sum of £1,500 to be paid to Muss's widow, whom the loss had left nearly destitute. This, if true, shows that the fourth George knew how to do a princely act.

Henry Bone, R.A., was also a china painter, and served his apprenticeship at the Bristol factory. On his removal to London he painted devices in enamel for jewellers, and also portraits in the same material. When the Allied Sovereigns were in London in 1814, he executed their portraits in enamel, which were mounted in magnificent gold snuff-boxes, surrounded with brilliants. The most celebrated of Bone's works was his series of portraits of the celebrities of the time of Elizabeth, called the Elizabethan enamels. In 1833 the writer was shewn this extraordinary and very interesting collection by the artist himself, who was then in his 78th year, and on the 22nd April, 1836, he saw it brought to the hammer at Christie and Manson's. It had been a long cherished wish of Bone's that it should have become the property of the nation, and it seems a pity that such a unique collection should have been dispersed. Had it formed part of the present National Portrait Gallery it would have been one of its most attractive features.

At Woburn Abbey is a series of interesting enamels by Bone. They are portraits of the Bedford family, from the earliest times to the sixth Duke. In 1850 the writer painted, for this collection, enamel portraits on gold of the late Duke, when Marquis of Tavistock, of his father, Francis the seventh Duke, and also of the late Duchess of Bedford.

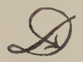
Bone's largest work was on a plaque, 18 by 16 inches, and the subject "Bacchus and Ariadne," from the original picture by Titian, now in the National Gallery. This enamel was purchased by Mr. G. Bowles, of Wanstead, for 2,200 guineas. It was painted 1810-11.

Several pieces of Bristol china tea ware, the painting of which was attributed to Bone, realized extraordinary prices at Christie's in April, 1871. Henry Bone died on the 17th December, 1834, in his 79th year.

MARKS AND IMITATIONS.

Much attention has been bestowed on the mode of marking Derby China, and it may be desirable to give more information on the subject than is contained in the explanation of the marks in the frontispiece. In doing this, some repetition will be unavoidable; but this, for the sake of perspicuity, may be pardoned.

It is not known with certainty that any mark was used by Duesbury for some years after the commencement of the Derby works. Mr. Chaffers, in his *Marks and Monograms*, says the early one, before 1769, was either a script 𝒟 or the word Derby, and that the latter occurs on a very old Derby white china cream jug, painted with fruit and leaves, in the possession of Egerton Leigh, Esq. The only instance of a simple 𝒟 which the writer has ever met with, was on an old piece of china, which had few, if any, characteristics of Derby manufacture. However this may have been, it is tolerably certain that shortly after William Duesbury bought the Bow and Chelsea concerns, about 1770, what is now called the Chelsea-Derby mark made its appearance, and the tradition handed down among the men was, that ware so marked had been made at Chelsea, and decorated at Derby. There is usually some foundation for these traditions, and the probability of this being true is borne out by the fact of the ware bearing this double mark having more characteristics of the Chelsea than the Derby Body; and also by the comparative scarcity of genuine samples, which is some proof that its production could not have extended over a very long period, for ware would only have the double origin until that manufactured at Chelsa had all been worked up. Afterwards the use of the mark was discontinued, or if used at all, it was probably only in matching and making up services.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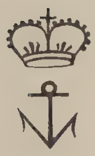
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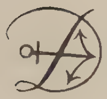
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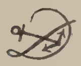
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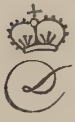
Four varieties are given of the Derby-Chelsea marks. No. 2 is the scarcest of these marks. Mr. Chaffers says No. 3 is on a dessert service purchased from William Duesbury and Co. for £33. 8s., in June, 1773, now in the possession of Sir Philip de Malpas Grey Egerton (see page 20). No. 4 is the size and style of the one which was most commonly used. This is sometimes in red, but as a rule the Derby-Chelsea marks appear to have been done in gold.

Probably the crown with the letter 𝒟 underneath it was used by Duesbury before the purchase of the Chelsea works, as it frequently occurs on pieces which have the appearance of being older than those with the Chelsea Derby mark. Be that as it may, its use was not discontinued until shortly after 1782. Three instances are given, the first, No. 5, is in purple. It is on three comports, one in the possession of Mr. Henry Evans, of Derby, and two in the writer's. These were part of a dessert service which was manufactured for George III., in the early part of his reign. The pattern consists simply of two narrow bands of dark blue, with gilding on the border; a circle of blue spots with slight gilding surrounding a small group of roses in the centre. The blue is *on*, not *under* the glaze, the gilding in the thick gold of the period, and the roses are in the conventional style then practised, and probably by Withers. The same mark, in green, and of about the same period, is on a heart-shaped comport in the Geological Museum, J. 80. In the centre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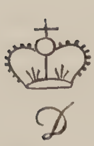
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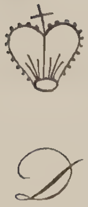
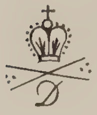

7

of the dish are sprigs of flowers in green, with green stripes radiating to the edge of the dish. In this instance the mark is exactly the same as the green used in the pattern. No. 6 is copied from the mark on a large lozenge-shaped comport, a rich old Derby border pattern, dark blue, gilt and jewelled, and with small sprigs of flowers in the centre. This mark is in blue. The next, No. 7, is in puce, and is copied from the Rodney jug, described page 202.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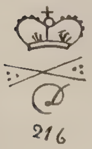
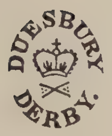
Shortly after 1782, the date of the Rodney jug, the cross and six spots were added to the crown and D. All the genuine specimens of Billingsley's painting on Derby china have that addition to the mark; and in all the pieces by him which were kept at the works, the mark was invariably either in purple or in puce of various shades. He was apprenticed in 1774, and continued at the factory until 1796, and the pieces alluded to were probably painted during the last ten or twelve years he remained there, or between 1784 and 1796. Mark No. 8 is in purple on tea ware, the pattern of which is a neat gold flowered border, on white, and the date probably between 1785 and '95. The glaze on these pieces, like most of the Derby glaze of that period, is remarkably soft and slightly iridescent, arising from atmospheric action on its metallic constituents. The same mark, in rose colour, and of about the same period, is on a breakfast cup, part of a service which was done for George III. The pattern is formed of two broad bands of yellow, with a sort of laurel wreath in gold between the bands, and in a circular compartment in front of the cup the royal crown, in proper colours, with the royal monogram in gold. No. 9, in blue, is on part of a dessert set in the possession of the Rev. R. Waldo Sibthorp, of Nottingham. The pattern is a



9

narrow yellow border, and in the centre of each piece are plants, well painted. The number 216 corresponds with that in the pattern book. Mr. Henry Evans, of Derby, has a complete dessert set of the same pattern, and with the number. Mark No. 10 is on a dessert plate in the writer's possession. It is in purple, and the date about 1790. Mark No. 11, in purple, is given by Mr. Chaffers in his *Marks and Monograms*, who says it was occasionally used after Kean joined Duesbury, or soon after 1795. It is on a large china mug, painted with landscape and rainbow, in the possession of the Rev. T. Stainforth. No. 12 is another mark, which is given by Mr. Chaffers as occurring on part of a service which he says was made for the second William Duesbury, and which is now in the possession of Mr. J. Lorain Baldwin. This must, however, be a mistake, as the second William Duesbury died in 1796. His son, the third of the name, was 17 years of age in 1803. The writer has never met with either of the two last marks on china.



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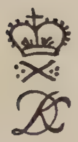
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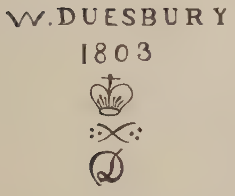

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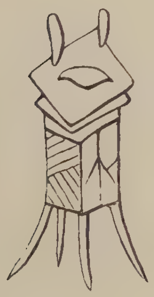
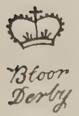


Five plates with oriental decorations in the South Kensington Museum bear the accompanying mark in blue, which Mr. Chaffers gives as a Derby one. It is questionable, however, if it was ever used at Derby, and the five plates from which this mark is copied are undoubtedly oriental. They are what is commonly called hard paste, being vitreous throughout, and such a body never was made at the old Derby works.

The familiar red marks do not appear to have come into general use until about 1810 or shortly before, as that coloured mark is very rarely met with on the soft glazes of an earlier period. Rose colour, as already stated, was sometimes used, but this is totally unlike the red or vermilion marks alluded to. These red marks may therefore be considered properly to belong to what is commonly called the "Bloor period," which would extend from 1810 or 1811 until the final close of the factory in 1848. The usual form of the mark, until a few years before 1830, was similar to Nos. 8 and 9. Occasionally pieces were marked in a different manner, more, however, from the whim or caprice of the workman than from any instructions which he might have received on the subject.



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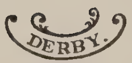

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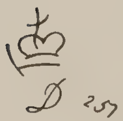

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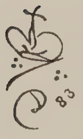

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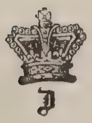

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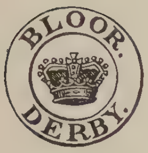
Two examples are given, the first, No. 13, in red, is on a dessert plate in the possession of Mrs. W. Seth Smith of Derby, chrome green ground, richly gilt, and painted in an octagonal compartment in the centre, with a view of Foremark Hall, by the elder Lucas. No. 14, also in red, is on a small horn-shaped drinking cup, in the possession of Mr. Henry Evans. It is painted with a panoramic view of Derby, also by Lucas. The last mark is by no means common; No. 13 was oftener used, particularly on figures. The two next marks occur respectively on two small plates painted with flowers, one by Moses Webster, the other by Leonard Lead, and they show that rather unwarrantable liberties began to be taken with the crown. This carelessness in marking having been the subject of complaint, several small copper plates were engraved, and the ware marked with impressions from them. This was shortly before 1830. Nos. 17, 18, and 19, are examples of three of these engraved marks. Besides these there were, from time to time, several others engraved, slightly varied—thus BLOOR DERBY in an oval without the crown in the centre, and also DERBY, under the crown on ribbons thrown into different forms from that shown in No. 19. When



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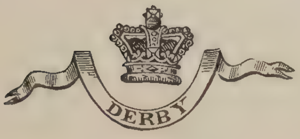


19

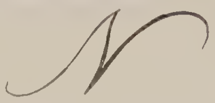
these marks were first used the impression was transferred from the engraved plate by means of a small leathern boss, but after a time the thumb, or some other part of the hand was used for the purpose, which will account for the marks often being very imperfect, the irregular pressure of the hand being liable to throw them out of shape, and the grain of the flesh not being so calculated to give a perfect impression as smooth leather. For some time before these plates were engraved, marks of a similar character were occasionally done carefully by hand on the better class of goods, samples of which marks are given in the frontispiece, but as the doing of these occupied too much time it was decided to engrave them as above described.

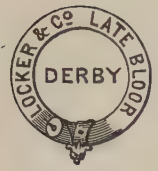
For some years prior to the close of the works orders were occasionally executed for the London market on which the name of the London agent, Thomas Courtney, was inscribed, instead of the usual Derby mark, and on the dessert service, described elsewhere, manufactured for Her Majesty, was carefully written at the back of each piece,

Messrs. R. Bloor & Co.,

34, Old Bond Street.

It is a common practice now with London agents and dealers to have their names and addresses put on goods for which they have got orders, instead of the manufacturer's usual mark.

The marks hitherto enumerated were all done in colour; but besides these, others are frequently met with, which are either incised or impressed in the clay. They are usually capital letters, the most common being a rather bold script  about the size of the accompanying, this is incised. Small Roman capitals occur more frequently as B E F H K V X Y Z. The letters are usually single, but sometimes two or more were on the same piece, occasionally numerals were also used. These impressed Roman capitals and numerals are on both useful ware and figures, and they were probably adopted for some manufacturing purpose, but what that was can now scarcely be conjectured. It has been suggested that the letters were, like those used at Sèvres, intended to denote the year of manufacture, and, if this could be established, it would be important in fixing the date of particular pieces; the date theory would however appear to be scarcely tenable. With two exceptions the letters above given are from examples in the writer's possession, and the letters B and X occur on two different pieces of dessert ware, each of which is painted by Billingsley. These pieces bear other evidence of having been manufactured about the same time, or within a year or two of each other, probably about 1790. Supposing the letters to denote the date, to begin with A, and to follow each other in regular succession, there would have been an interval of 22 or 23 years betwixt B and X,—a little longer period than Billingsley was at the factory, and he must have been working several years before he could paint as well as these are done. The letter Z occurs on a piece of about the same date as the above, and most of the other letters are on pieces the manufacture of which must have been much about the same time, probably therefore the use of these impressed capitals and numerals did not extend over a long period. They are usually on pieces which have the thicker and softer glazes, which were in use during the latter part of the last century. The script 𝒩 is mostly found on earlier pieces which have a thinner glaze, and bear the earliest Derby mark.



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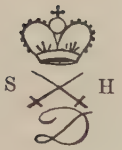


21

On the close of the old works, the new firm in King street for a short time used the familiar Derby mark (Nos. 8 and 9), but eventually they had plate No. 20 engraved. After Mr. Locker's death, in 1859, the names of some of the other partners were used, as Sharp, Hancock, and Stevenson. Latterly the one shewn, No. 21, has been the most commonly used, first by Stevenson and Hancock, and since, by the sole proprietor of the works, Mr. Sampson Hancock, the same letters serving for the initials of his christian and surname.

Writers without any practical knowledge of the subject on which they write are easily led into error, as they must depend on others for information, and are not able to separate the probable and possible from the improbable and impossible; no wonder therefore that theories are sometimes started and conclusions arrived at which are somewhat amusing to the initiated. In nothing do such authors, who write on ceramic art, appear so apt to be led astray as on the subject of Marks, to which they often attach undue importance. Thus a notion has been broached that different coloured marks were used at the Derby factory to denote the quality of the articles, as gold for the best, lilac for the second quality, and blue for the worst. If the truth of such a theory could be established it would be convenient to those amateurs and collectors who are not able to form an opinion of a piece of china except by the mark (and their name is legion), as it would only be necessary to look at the colour in order to decide whether the piece was a first, second, or third class one. Unfortunately there are certain facts which stand in the way of the matter being so simplified.

Chelsea ornamental pieces were usually marked in gold, and this would appear to have been frequently, though not always the case, with the same class of goods at Derby.

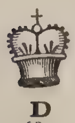
The Chelsea-Derby mark was also usually in gold on both useful and ornamental pieces, whatever the quality of the ware, or whether the patterns were rich or slight. Many pieces, however, which, if not of the very earliest, have every appearance of being older than Chelsea-Derby, have the blue mark, whilst probably the purple and puce marks are of a later date. Besides these, a few other colours were occasionally used, as green on the comport in the Geological Museum, already named. But these instances are so rare that they can only be considered to form exceptions to the general rule which appears to have been to mark in blue, or in purple, or puce of various shades; and when the cross and spots were added between the Crown and 𝒟, the marks, although occasionally in gold, were usually done in the same colours. Although puce or purple was occasionally used, blue appears to have been commonly employed at the same period in marking and describing the subjects with which services or ornaments were decorated, whether with shipping, landscapes, plants, or figures, and ware so decorated was the most costly manufactured, and of the best quality. Pairs of chocolate cups, cups and saucers, or cans and stands, which, as described in another part of this work, were done in large quantities, and on which the most costly decoration was lavished, were as a rule marked, and the subjects described in blue. The finest examples of old Derby extant, which from the satin-like quality of the glaze, the purity and transparency of the body, and the beauty of the decoration are in all respects of the highest class, are marked in the same colour. Doubtless first class ornamental ware was often marked in gold, numerous instances of which might be given. Lady Leigh has a vase so marked, a beautiful example of old Derby, painted with a figure subject on one side and a landscape on reverse. Lord Scarsdale has several fine vases similarly decorated, which are also marked in gold. Pieces of inferior quality both as to ware and ornamentation were also sometimes marked in gold. Thus it will be seen that although rich ornamental pieces were often marked in gold, yet the fact of blue being more generally used in marking articles equally rich, shows that there could have been no stringent rule on the subject, or at all events that the colour of the mark was not regulated by the quality of the goods.

Occasionally the mark, instead of being underneath the piece out of sight, was done in sight, as on the side or upper part of the plinth of a vase, and when such was the case it was usually in gold. The vases referred to, belonging to Lady Leigh and to Lord Scarsdale, are so marked. This method of marking seems to have been more practised at Chelsea than at Derby. Mr. Dendy of Torquay, Devon, has four fine Chelsea Vases, three of which have the anchor in sight, on the sides of the plinth. He has also a pair of Dovecots, twenty inches in height, which not only have the anchors underneath, but several others are introduced in the ornamentation, on the bodies of the pieces. The same gentleman has Chelsea figures of Juno with the Eagle, Minerva, Neptune, and several others which are each conspicuously marked with anchors, as on the book on which the owl stands in the statuette of Minerva, and in other parts.

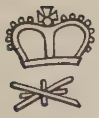
Marking in red would appear to have been adopted at Derby, chiefly on account of its being a cheap colour and a better one to work than some others, blue more especially. A tile or small palette was kept in the shop for general use. Some of the men would not be at the trouble to procure this when wanted, but had a little red at all times on the top of their work rest, from which, by dipping a tracing brush in turpentine and rubbing it on the colour, sufficient could be got off for the purpose, without the necessity of mixing the colour with the palette knife every time it was required. Even this was not always done, and the men would sometimes mark with the colour which they happened to have in use at the time. This would seem to have been more the case before the commencement of the present century than since, judging from the greater variety of colours which were then used in marking the ware.

In a pamphlet, purporting to be a guide to the china in the Derby Exhibition, in 1870, this statement, as to what the writer and others who had been connected with the old Derby works knew to be occasionally the practice of the men, was questioned; and in proof that such had never been the case, instances were given of china in the exhibition, "in which the colour of the mark did not enter into the pattern." One was a cup and saucer, No. 98, in the catalogue, the pattern of which partly consisted of the favourite blue spike sprig, with a wash of rose colour between the spikes, often called the "corn flower." Although the painter has used neither of these colours separately in the mark, he has evidently mixed the blue and the rose colour which he had left on his palette, as the colour of the mark is exactly that of the two thus combined. Very frequently, Derby china which has blue, or rose colour, or purple in the patterns, was marked with a mixture of those colours. The writer has several examples, and to remove any doubt that might be entertained on this head, has established the fact by actual trials. It would be difficult to cite stronger proofs that the men did occasionally mark with colours which they had used in the patterns.

Several of the men not only did not confine themselves to one particular colour, but at times varied the form of the mark. William Slater, sen., often did this, and as the writer worked at the same table, he is able to say that Slater frequently varied the conventional form of the mark, of which variation two examples are here given. The first, No. 22, is painted in blue on a small lavender bottle, dark blue ground, and decorated with gold chased flowers. Another bottle similarly



22

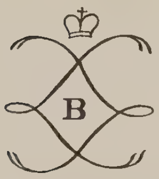

23

decorated, has the same mark in red, although the crown is not so elongated. In the next mark, No. 23, which is done boldly in gold, the D is omitted, and the cross under the crown done in an unusual manner, the spots at each end being left out. These are instances of three marks, by Slater, done in three different colours, and each unlike the usual Derby mark. Between 1825 and 1830 is the date of these pieces.

These practices in marking were well known in the trade, though to others, from the stress laid on the subject, and the attempts which have been made to explain the variously coloured marks, and to establish some supposed relation between them and the quality of the articles, it would appear to be a mystery, and much time has been wasted in endeavouring to account for it. No theories and suggestions can upset these facts; there will, however, probably be more believers in the theories than in the facts, simply because the many are as unacquainted with the matter as these speculative theorists, and are willing to believe any bold assertion, although the few know it to be absurd.

The vagaries of some of the men in marking their work have been the means of leading the so-called learned in such matters astray, a result which was never contemplated by the painters themselves; although, there is little doubt, if they had had the most remote idea how much what they were doing was destined to puzzle the knowing ones in years to come, they would have taken care to supply them with more instances of unusual marks on which to exercise their ingenuity. The gold mark, No. 23, is on some tea ware belonging to Lady Chesterfield. The ground is dark blue, on which are birds on the wing, done in gold and chased by William Slater, in which kind of work he had no superior. The unusual manner in which these pieces are marked has caused them to be pronounced of the "earliest Derby period." So far from this being the case, the cup was not made in Derby until shortly before 1830, when it was modelled from a French one. Moreover, it is large for a tea cup, and has a handle—two things which would go to prove it comparatively modern, as the tea cups formerly made were small and without handles, in addition to which the blue is of a clear and beautiful quality, and such as was not produced in equal perfection at a very early period.

Between the years 1833 and 1840, a number of china plaques were got up at the Derby factory decorated in the style of old Sèvres and Dresden, and the marks of those manufactories were imitated on them, by order of the dealers for whom they were made. Several were painted by the writer with Watteau and other figure subjects. John Hancock, jun., William Dexter, and others painted a number of them with birds. Judging from the following criticism on three of these same plaques the imitation of the foreign style may be considered tolerably successful.



> "The plaques bearing the above mark in blue (No. 24), shewn to me by Mr. ———, are Sèvres, 'pate tendre' of the Pompadour period; made at Vincennes, in the year 1754, for the King's own use. They consist of one rectangular and two circular plaques, having well painted birds, in the style of Boncat, on a 'vert pré' ground with 'or molu' arabesque borders. Old Sèvres 'pate tendre' is becoming daily more scarce and valuable, and the above pieces are very fine examples of their class."

The critic in this case has evidently been misled from the books on marks informing him that the letter B inside the double L was used at Vincennes, in 1754, and also that Philippe Boncat painted flowers and birds there about that time. So far as the workmanship on these plaques goes the imitation of the old Sèvres style is such as to be likely to deceive an amateur. Instead, however, of their being "pate tendre," both glaze and paste are particularly hard. Colours on "pate tendre" blend into and mix with the glaze, while the colours on these plaques are hard and dry, standing up with quite an impasto in the thick parts, without sinking into the glaze in the smallest degree. At the time they were manufactured, 1830-40, a common complaint with the Derby china painters was this very iron-like hardness of the glaze, in consequence of which they were not able to get their colours to look satisfactory. In the Museum of Practical Geology, London, are two Derby oval plaques (J. 84 and J. 85 in the catalogue), which were done at this time, and which are marked in blue, with the Dresden crossed swords. They are painted with figure subjects, and ornamented with rich borders of embossed gold on a dark blue ground. They were painted by the writer, and it may be of some interest to state that it was his custom, in order to counteract the disagreeable character which the hard glaze gave to the colours, to partly wash over the space on which the subject was to be painted with a thin coating of soft white enamel. These plaques are so treated, as is also a lion and Cupid by him, in imitation of a cameo on a square Derby china tray, in the same collection (J. 86). The soft effect which this gave to the colours puzzled the other painters who were not in the secret. The first time he adopted the method was in painting a head of Shakespeare on the cover of a small china box, which was ordered at the Derby factory by some gentlemen, as a present to James Hogg, the Ettrick Shepherd. The writer does not lay claim to being the first to practise this method, but at the time he made the discovery he was ignorant that any one had ever adopted it. Afterwards he found that William Corden was in the habit of practising the same or a similar method. It is not necessary to cover over the whole of the space to be painted on. In a portrait, for instance, only the face and those parts on which there will be but little colour require to be thus treated, as in the other parts, which require a greater body of colour, the extra flux, which the colour necessarily contains, answers the purpose of glossing them, in the same manner as the soft enamel which is applied to the thin parts.

It is not unusual for a date to be given to a piece of china which was not manufactured until years afterwards. Thus a so called "vase" in the Mayer Museum, Liverpool, is dated "Derby, 1825." It was the ice pail modelled in 1841, for the dessert service which was made for Her Majesty, in that and the following year. As the writer, who then resided in London, helped to make the designs, and went to Derby to superintend the modelling of the large pieces for this service, he is able to vouch for the truth of this. Other instances of mistakes of a similar kind might be given. Thus, in the same Museum at Liverpool are exhibited, as Derby china, a set of three jardinières, painted with landscapes in black, and dated 1850, two years after the close of the old Derby Works! These pieces, so far from being Derby are French china, decorated probably in this country, but at least fifty or sixty years older than the date given: that style of decoration was much in vogue early in the present century.*

About 1835, china was made at Burton-upon-Trent, for a short time, as mentioned elsewhere. In the Derby Exhibition, of 1870, was shown a sauce tureen middle, which has since been illustrated in Mr. Chaffers' *Keramic Gallery*, Plate CXCIII, 388, as of this manufacture. It bears no resemblance to the china which was made at Burton, and to all appearance is sixty or eighty years older.

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* The description given of these specimens in the Liverpool Museum may have been corrected since the writer's visit in 1870, as he then stated these facts to the Curator, who seemed surprised, as the description of the Derby China had been furnished by a writer on the Ceramic Manufactures of this country.

IMITATIONS.

Different marks are sometimes imitated on old china which may be considered to bear some resemblance either in paste or in style of decoration to the manufacture it is intended to pass for. Thus French, Dresden, Worcester, and Coalport, also Spode and other Staffordshire China, some of it of the most ordinary kind, and common style of decoration, are marked as Nantgarw, Swansea, Bristol, Worcester, Chelsea, Derby, Rockingham, Pinxton, or any make for which there may happen to be a demand. This is accomplished by mixing an additional portion of flux with the marking colour in order to soften it, so that it may fuse at a low temperature, thus reducing the risk that there is in the re-firing of old china at a high heat. Pieces which are thus operated upon are usually such as are unsaleable without the marks. On some pieces Billingsley's name has been written in gold, and Pinxton on others, thus attempting to prove too much, as it was not the practice of the china painters in Billingsley's day to put their names to their work, and as his never occurs on his best things it is not at all likely that it would appear on pieces the painting of which is entirely destitute of artistic merit. Pinxton china, if marked at all, was only with a simple 𝒫, the putting of the name in full, therefore, is an absurdity, and can only deceive the most inexperienced. When these names are met with they ought always to excite suspicion, as a more glaring proof of forgery could not be given.

Not only are marks imitated on old china, but pieces which have originally only borne slight patterns are sometimes decorated with rich and full ones. In 1874 the writer saw, in a "bric-à-brac" shop in London, part of a tea service painted with landscapes and small insects for which a large price was asked. The ware was old Derby, or at all events had been made early in the present century, and each piece bore the conventional Derby mark in red; the whole of the decoration had, however, been recently done, and the rough and blackened appearance of most of the pieces bore positive proof of recent re-firing. The painting of the landscapes and insects was altogether unlike the work of the Derby painters, and a sort of vandyked border, in colours, was coarse and slovenly, possessing neither in style nor execution a single characteristic of an old Derby pattern.

These practices would doubtless be carried on to a much greater extent were it not for the damage which old china sustains in re-firing already alluded to. Sometimes it comes out of the kiln blackened nearly all over, and with the glaze so roughed up as to present a surface similar to sand-paper; and even those pieces which are not spoiled in this manner will, on examination, generally show traces of injury caused by re-firing. Thus the useful pieces, such as plates and saucers, will be found to have slight black blotches and spots on the feet; and the bottoms and insides of the plinths and pedestals of figures will show the same defect. These are parts where the glaze is thin, as it is usual to rub a little off in order to prevent the pieces sticking to the seggars in which they are placed in the glaze-kiln, and it is where the glaze is thinnest that they suffer most. Another indication of the re-firing of old china is that the colours on the patterns generally become rough and unsound, and the gloss which was before on them is injured and sometimes destroyed. There are other appearances by which an experienced eye can detect these forgeries, but by attending to those pointed out persons of less experience may be able to discover them.

The Chelsea mark is the one most commonly imitated on old figures, and it is often put conspicuously on the lower part of the figure instead of underneath it.

Old French and some other continental china is not so liable to injury from re-firing, which may account for the Swansea and Nantgarw marks, in particular, being oftener imitated on this than on English china.

Sometimes a date is given to a piece of china many years anterior to the introduction of a particular colour used in its decoration. It is not unusual to say such and such pieces are the work of a certain man; never, however, is this done unless the painter happens to be celebrated. Thus it has become common to attribute exotic birds, fruit, and flowers of all sorts to Billingsley, roses especially, although they may bear no greater resemblance to his easy and facile touch than the stiff and cramped handwriting of a school-boy bears to the graceful penmanship of an accomplished writer. It is more than probable, after the particulars which are given in this work of William Pegg, the Quaker, that more flowers will be attributed to his brush than he could possibly have done, had he passed the whole of his life at the painting bench, instead of spending twelve years in the stocking frame, and thirty more in attending to his little huckster's shop.

China painters know each other's work as well as people in general know the handwriting of their friends and acquaintances. Some potters know another man's potting from some peculiarity in his method of working the clay. A gilder knows another man's work, although he and others may have been in the habit of doing the same pattern. With the painters of landscapes, figures, flowers, fruit, or birds, this recognition is still easier, as one painter has a liking for certain flowers, another for a particular style of subject, and they have each a manner of their own in treating them. It would be as difficult to explain how they are able to do this as it would be to tell how it is that we recognise the handwriting of people with whom we are familiar.

Probably enough has been said to shew that the mark alone is not at all times sufficient to establish either the antiquity or genuineness of a piece of china, but that other corroborative appearances are requisite, and something more than a knowledge of what has been written on the subject of marks is necessary in order to form a correct judgment of them.

In addition to the number of the patterns, other numbers are frequently met with on Derby china. These are simply the private marks of the workmen, which they were required to use, in order that there might be no uncertainty as to who was blameable when work was not satisfactory. Mr. Jewett, in the *Art Journal* for January, 1868, gives the following, from a paper in his possession, as being the numbers used by twelve of the men at the end of the last century.

Thomes Soar	1	Will. Longdon	8
Jos. Stables	2	Will. Smith	9
Will. Cooper	3	John Blood	10
Will. Yates	4	Will. Taylor	11
John Yates	5	John Duesbury	12
Will. Billingsley	7	Jos. Dodd	13

Although the painters as well as the gilders had each a number they did not so often use it, and, as there was less difficulty in distinguishing their work, there was not the same necessity. Most if not the whole of the above, with the exception of Billingsley, were gilders, and if he ever used the number attributed to him it must have been rarely, as the writer has not found it on more than one genuine example of his work; but he has met with the number on several specimens of Derby china of that period, into the decoration of which flowers did not enter.

About 1820, the following twelve gilders used the numbers attached to their names:—

Samuel Keys	1	John Moscrop	18
James Clarke	2	Munday Simpson	19
— Torkington	7	James Hill	21
John Beard	8	George Mellor	27
Jos. Brock	14	Thomas Till	33
Jos. Broughton	16	John Whitaker	37

The numbers used by many others might be given, but would not possess much interest, as, although they served their purpose at the time, they could not now be depended upon for identifying the work of any particular man, unless combined with a knowledge of the age of the piece and the time the man was employed, as, on the removal or death of one workman another succeeded to his number, as a comparison of the two lists will show.

Forgery for the purpose of deceiving collectors of old china is by no means limited to the marks, but is extensively applied to the body, the decorations, and to the indications of age which highly prized old porcelain presents. Indeed the existence of the practice is scarcely to be wondered at, for so long as amateurs and collectors are willing to give enormous sums for specimens of distinguished productions, the market is sure to be well supplied, and if the genuine thing is not to be had, imitations will soon be forthcoming. These often so closely resemble the originals that without some practical acquaintance with the getting up of the article imitated few are able to detect the fraud. It may be well, therefore, to supplement what has already been stated in these pages with additional facts which may serve to throw further light on the system.

Coalport is well known for its successful imitations, particularly of old Sèvres "pâte tendre." It is notorious that fine examples of "old Derby" are issued from several manufactories in the Staffordshire Potteries, and in France and Germany imitations are successfully produced of all kinds of old china, whether English or Foreign, which commands a good price. The great national manufactory of France itself has the reputation of turning out admirable imitations of goods in soft paste equal, probably, in every respect to those for which it became celebrated about the middle of the last century.

Philippe Burty, in his *Chefs d' Œuvre of the Industrial Arts*, 1869, in regretting the decadence of the Royal Sèvres manufactory, which he says commenced with the Revolution and the Empire, adds:—

> "Let it not be thought that the manufacture has sunk very low. It is capable of reproducing all the ancient models for amateurs rich enough to pay for their whims. But the experiments also would have to be paid for, and the excitement abandoned of rummaging in curiosity shops, which can do all this better and cheaper.
>
> "How many deceptions would be avoided! The spurious imitators have not been tardy in offering for sale 'Old Sèvres' bran new, of a kind that would puzzle the devil himself. The veritable soft paste is exceedingly rare. About 1813 the manufactory sold by public auction, and at a low price, supernumerary and store pieces. Three dealers established themselves in the town of Sèvres itself, and invented a process for removing enamel, tinting the piece with turquoise blue, for example, and painting thereon medallions or ornaments. Louis XVIII. accepted a present of a breakfast service, with a *bleu de Roi* ground, decorated with portraits of Louis XIV. and the beauties of his Court, ordered, it was asserted, by Louis the XV., and having long been kept in use by Louis XVI. We do not hear that the donor pretended to have received it directly from Louis XVI., but it is the rule in cases of the sort. The master of the king's household, M. de Pradel, thought fit to ask for more particular information at Sèvres, and learnt that the historical souvenir dated from two or three years back at farthest! The gilding had not a particle of a character of the old gilding; the tray was posterior to the Revolution, and there was no trace of the monogram of the painter S * * * to be found in the records. Louis XVIII. smiled archly; and for the edification of future amateurs, he presented the audacious imposture to the manufactory, where it may be seen to this day in the glass cabinets of the Ceramic Museum."

Martin Randall, a Quaker, was well known in the Staffordshire Potteries twenty or thirty years since, for his imitations of rich old Sèvres patterns. They were usually painted on the genuine porcelain, on which slight patterns had originally been done. These patterns he first obliterated by flooding the pieces with fluoric acid, which completely destroys enamel colours. They were then passed through the kiln in order to fuse the glaze, as the action of fluoric acid deadens the surface, when they were decorated with rich old Sèvres patterns. It is but fair to Randall's memory to say that he sold these articles for what they actually were. Sèvres porcelain painted by himself in the style of the choicest works of that manufactory, and in that light they unqestionably possess a high degree of merit.

Although counterfeiting old china has largely increased of late years, it will thus be seen that the practice is by no means new. Over thirty years ago the writer was shewn by an eminent and well known London dealer, several large and very fine "old Sèvres" vases, which had recently been manufactured for him, and he boasted that there was nothing of the kind which he would not undertake to get imitated, and close enough to deceive anybody but the makers of such things. His premises were extensive, and all his rooms contained oil paintings, choice china, enamels, &c. The collection of paintings alone was very large. They were chiefly portraits of about the time of the first and second Charles, many doubtless originals, but probably the larger part were copies in which the marks of age were imitated. The collection of enamels, enamelled snuff-boxes, choice china, and other objects of vertu was also large and valuable.

During the years 1844 and '45, the writer painted a number of small enamels on metal for this dealer. They were copied from some of the oil portraits above named, and in imitation of Jean Petitot's style, a genuine portrait by whom the dealer furnished as a guide. It was not until several years afterwards that the writer had the most remote idea that any of those enamels would ever come to be regarded as originals by Petitot; although he must confess that had he known at the time that such would probably be the case, it would hardly have hindered him from painting them, as, apart from the stern fact that it is not always an easy matter for a young artist in London to "keep the pot boiling," there is a certain spice of malicious pleasure in producing an imitation of the manner of a celebrated man, for which some great connoisseur may be tempted to give many times the price which the artist would have gladly received from him for one of his own honest productions, at which he would probably not deign to look. These enamels were not copies of originals by Petitot, but being reduced from life-size oil portraits, and done in altogether different materials, might be considered rather in the nature of a translation into a different language, and, as such, probably of more value than mere copies.

In the exhibition at the South Kensington Museum in 1862, amongst the "Objects of Art on loan," six of the enamels so produced were exhibited as the works of "Jean Petitot." Five of them were again shewn amongst a group of Petitot enamels in the "Exhibition of Portrait Miniatures on Loan" in 1865, when the writer pointed out to two gentlemen concerned in classing and arranging the objects, that these were his work. In the official catalogue, which did not appear until some time afterwards, these enamels are thus described:—

2576. MADAME DE MONTESPAN. Enamel. *Jean Petitot.*
2579. BARBARA VILLIERS, DUCHESS OF CLEVELAND.
WIFE OF ROGER PALMER, EARL OF CASTLEMAINE, and created in 1670 Duchess of Cleveland. She died at Chiswick, 1709.
2581. HENRIETTA, OF ENGLAND, DUCHESS OF ORLEANS. Enamel. *Jean Petitot.*
2582. LA DUCHESSE DE GRAMMONT.
2585. LA DUCHESSE DE LA VALLIÈRE. Enamel. *Jean Petitot.*

It will be seen that in the catalogue of the second exhibition no artist's name is appended to the portraits of the Duchess of Cleveland, and La Duchesse de Grammont, and as both these ladies were English, and were members of the court of Charles II., during whose reign Petitot never was in England, it seems not unlikely that the improbability of that artist having executed their likenesses induced the compilers of the catalogue to withhold his name from their portraits.

Jean Petitot was born at Geneva, 1607, and he died in 1691. In England he was patronised by Charles I., and going to France after that Monarch's execution, he enjoyed the favour of Louis XIV. Horace Walpole says, "the merit of bringing the art of enamel painting to perfection must be conceded to Petitot."

As the dealer for whom the enamels were done, and also the purchaser, have both passed away, the writer has less hesitation in relating the above circumstance.

In justice to the managers of the very interesting miniature exhibition at South Kensington, it is but fair to state that on the writer pointing out the above portraits as his work, he was informed that in a collection of more than 3,000 miniatures they were well aware that numbers of them could not be original, stating, however, that they should not have doubted the genuineness of at least one of these imitations. The following quotation from the Catalogue contains a sufficient reason for, as a rule, adhering to the descriptions sent by the owners of pictures which were sent for exhibition:—

> "It is essential to explain that, except in cases of obvious error, the names both of the persons represented and of the artists, have been catalogued as described by the possessors of the works lent, as it was not deemed right, however strong the presumption, to attempt to disturb names which have possibly been traditional for several generations, or just towards those who have so graciously lent their family treasures. * * * But, for the reasons given, the Catalogue cannot be referred to as evidence of the authenticity of works whose origin is doubtful."

An illustration of the way in which counterfeits acquire a reputation for authenticity is furnished by the following extract from a letter, the writer of which, at the time he sold the portrait referred to, was manager of the enamelling department at Messrs. Storr and Mortimer's, Bond Street. The letter was prompted by the circumstance above alluded to being communicated to him.

> "That is an amusing incident about the enamels. I once sold to Count d'Orsay a small thing, a portrait of Louis XIV., said to be by Petitot. I asked the Count if he thought it was a real Petitot. He said,

'No! I don't think Petitot would have left that hard line round the face, but, being mine it won't be doubted!' "

C. N. Taylor."

The systematic forgery of old china ought at least to make purchasers more cautious, and it certainly will in time tend to check, if it does not eventually put an end to the mania which has of late induced people to give most extravagant sums for what have been offered as choice examples. But, after all, a desire to possess articles at once rare, old, and beautiful, which has prevailed since the reign of Queen Anne, has fascinated such men as Horace Walpole, was so tenderly eulogized by such gentle writers as Charles Lamb, and, in our own day, has captivated men of the highest intelligence, is hardly likely to die out; though from time to time it will be purged of the deceits which clever forgers impose upon rich and ambitious, but often ignorant collectors.

THE PRESENT
CHINA WORKS IN DERBY.

Frequent mention is made in this work of the present Derby China Factory in King Street as the "new firm," a brief account of it may therefore not be out of place. On the close of the old factory on the Nottingham Road in 1848, William Locker, of whom there is a short account (page 166), Samuel Fearn, John Henson, and Samuel Sharpe, potters, and Sampson Hancock and James Hill, painters and gilders, all of whom had been engaged, and, with the exception of Mr. Hancock, had been apprenticed at the old works, commenced the manufacture of china on premises in King Street, and for the last twenty-seven years the concern has been carried on, so that "new firm" is scarcely a correct designation. Mr. Locker died in 1859, and shortly afterwards Mr. Stevenson, a draper, was taken into partnership. Mr. Hancock, who is the only surviving partner, is now the sole proprietor of the works.

For a number of years after its commencement a good deal of ware was turned out in the style of the later old Derby patterns, and a great deal of matching was from time to time done, the most important being, on several occasions, the making up of losses by breakage of the dessert service made for Her Majesty in 1842, described at page 205. This was done in a manner to give perfect satisfaction. Many of the old Derby figures have also been made, particularly a set of the four Seasons, and some have, at sales of old Derby china, realized considerable prices, under the impression that they were genuine "old Derby." Of late years attention has been specially directed to the making of a larger class of figures, and more particularly of ornamental ware in which modelled flowers have been a chief feature. In the latter style numerous frames for looking glasses have been made of superior quality, as is evidenced by the ready sale there is for all produced. At different times artist-workmen of no mean ability have been employed in this branch of art, among whom may be named Shufflebottom and Strephan, both dead, and James Barnet, who continues at the works.

It will thus be seen that the making of china in Derby has really never been discontinued since Duesbury commenced his labours in the middle of the last century. Although the present establishment cannot be compared in size and importance to the old one; yet, as an offset of a worthy parent, it has been encouraged and patronized by some of the best county families, for whom orders have been executed which would be, to say the least, no discredit to manufactories of greater pretensions.

Only three now remain of those who were engaged at the old works, the proprietor being one of them. Including the six original partners there were at one time little short of twenty hands employed in different departments, all of whom, if not brought up at the old factory, had formerly worked there. A less number of hands is at the present time engaged, one reason being that but little useful ware is manufactured, and fewer hands are required in making ornamental articles. Incidentally other particulars are given in this work, and a description of the marks which have from time to time been used by the firm will be found (page 212).

THE PINXTON CHINA FACTORY.

The manufacture of China at Pinxton probably commenced about 1796, although more than one of the old hands have given the date as a year or two earlier. William Billingsley did not leave the Derby works until 1796, and it was generally believed that he started the Pinxton works, and was managing partner in connection with Mr. John Coke.

George Mellor, one of the Derby apprentices, left the factory shortly before the term of his apprenticeship had expired, and went to work at Pinxton, where he remained between two and three years, leaving in 1799. At that time, according to Mellor's statement, there were two throwers and turners employed, about ten or twelve painters and gilders, including apprentices, and four burnishers. The names of some of them were John Cutts, Edward Rowland, John and Leonard Lead, John Marriott, William Slater, William Musgrove, Joseph Tatlow, Moor, Wright, Robinson, &c. Four or five of these were transferred to Derby on the close of the Pinxton factory, and were working there in 1820-25.

Harrod, in his *History of Mansfield*, 1801, says:—

> "I must not omit to mention a manufactory of elegant, useful, and ornamental china, at Pinxton, about six miles from Mansfield, carried on under the direction of Mr. John Coke, a son of the Rev. Mr. D'Ewes Coke, of Brookhill Hall."

The following interesting letter from William Alvey is in answer to some enquiries concerning Billingsley and the Pinxton works, and doubtless gives a faithful description of the place between 1803 and 1808. Alvey, during the latter part of his life, taught a small school at Edingley, in Nottinghamshire, where he died in his 81st year, March 20th, 1867.

"Edingley, Jan. 21, '57.

"Sir,

"In answer to yours of yesterday I can only say I am sorry I cannot give you all the information you require respecting Mr. Billingsley. Believe your information as to the commencement and conclusion of the Pinxton works is correct—1793 and 1813. To begin at the beginning, I went to the Painting business on the 1st Jan. 1803, under engagement for three years, John Coke, Esq., the proprietor, then residing in a part of the factory, the southern angle. In that year or the next John Coke gave it up to Mr. John Cutts, a Mr. Coffee superintending the potting, and Mr. Cutts the painting department, but Coffee did not continue long. I continued until the Easter of 1808, when the greater part of the workmen were discharged, owing to the depression of trade. Two of the apprentices, Wm. Slater and John Marriott, were transferred to Derby, and for aught I know Slater is still at Derby—if alive he is near 70 years of age—but I fear his knowledge of Mr. Billingsley would be very limited. I believe Mr. B. was partner with Mr. Coke at the commencement or soon after, and the men used to speak of a Mr. Banks having been a partner (brother of Sir Joseph Banks, the naturalist), but I can say nothing positive as to that. I had no positive knowledge of Mr. Billingsley, though I was born within a mile of the works; but from what I ever heard of him, though his moral character was not of a very high order, his abilities as a flower painter were superlative. I believe when he left Pinxton he had a painting shop at Mansfield for a short time, as a family named Musgrove went with him. He then went and erected a factory in Lincolnshire, at a place called Torksea, near the Trent, Musgrove going there too, which was before I went to the business; but the whole family (Musgroves) returned to Pinxton soon after, and what became of Mr. Billingsley I never knew.

"John Cutts, before named, removed into Staffordshire about '13, with the whole of his family, including Edward Rowland, his brother-in-law, who was a landscape painter; a tea service and rummer of his doing I now have, almost as fresh as when I received them in 1808. There never were any china works at Mansfield, only painting as before stated. If Slater be alive, and at Derby, he can give you very little information respecting Mr. B., as he would be very young when Mr. B. was at Pinxton. Edward Rowland, if he be alive and could be found, would be the most likely; but I never knew what part of Staffordshire they went to. I was born at Silston Dog-kennel, so I often go to Pinxton, having two sisters there. * * * John Cutts has a brother, Benjamin Cutts, living at Pinxton, but he never worked at the factory. The only person at Pinxton that I know of who worked there when I did is Elizabeth Vallance; she was a burnisher, and was there before I was. Pinxton Wharf is now a populous district, though I knew it when there was only one house (Chadburn's) and the old water corn mill, which has been burned down and now lies in ruins. I have two daughters who reside in a part of the veritable old mill. What is something singular, I believe there are very few specimens of Pinxton ware preserved by any of the inhabitants; I see about a dozen plates at the Dog-kennel when I go.

"I am, Sir,
"Yours respectfully,
Mr. J. Haslem. "Wm. Alvey."

The plates named at the end of this letter are simply the blue Tournay Sprig, the commonest of the patterns done at Pinxton, and are edged in blue. The Dog-kennel is a small farm house on the verge of Selston Common, and within a mile of the old China Works at Pinxton. It is near to Selston old Hall, and is probably the place where the dogs belonging to that establishment were formerly kept. A view of this old Hall figures on a Pinxton china plate in the writer's possession. The landscapes by Rowland on the tea set mentioned by Alvey are painted in light blue. They are remarkably slight, a mass of foliage, for instance, being represented by a square flat wash of the brush, and all the parts are executed in a similar manner, with an utter disregard of detail, and without the smallest attempt at finish. Although not usually so negligently painted, the landscapes done at Pinxton were mostly very slight, and bear evidence of quick execution. As stated in Alvey's letter, Cutts and Rowland went into the Staffordshire Potteries in 1813, where they worked for different manufacturers, Cutts, part of the time, being employed by the late Mr. William Ridgway, of Cauldon Place. In proof that the Pinxton landscape painters had acquired considerable dexterity, it may be mentioned that Cutts's rapidity in painting slight views was considered little less than magical, even by the Staffordshire painters.

According to Alvey's statement, Mr. John Coke's connection with the Pinxton factory ceased either in 1803 or the following year. Whatever the number of hands may have been they were considerably reduced in 1808, at the time Alvey left. Elizabeth Vallance, who is named in the letter, died at Pinxton on the last day of 1874, in her 91st year. The writer at different times conversed with the old lady, and gathered from her that she remembered Billingsley well, and she said he was the first to make china at Pinxton for Mr. John Coke. She stated that there were five burnishers besides herself, but did not remember how many hands there were altogether. As it would at least require double the number of gilders to find work for six burnishers it is questionable if so many ever were actually engaged at one time. During the last few years of the works only three women found partial employment at burnishing, and Mrs. Vallance was one of them. She was at the Pinxton factory from its commencement until its close, and chiefly as a burnisher. There were certainly two landscape painters, John Cutts and Edward Rowland, and if Billingsley sometimes painted landscapes, as was stated by his relatives, the number engaged in that particular walk would be out of proportion to the rest of the hands. Not more than four, or at most five landscape painters were ever employed at Derby at one time, even when the number of hands was not far short of two hundred, and probably one if not two of those would be apprentices. No wonder that so large a portion of Pinxton china was decorated with landscapes. With the exception of Billingsley no flower painter is named in connection with the Pinxton works; probably therefore either Cutts or Rowland, or both might occasionally paint flowers. Judging however from the few samples that are to be met with, this kind of ornamentation seldom entered into the decoration of Pinxton china, and in this respect it differs from that of most manufactories early in the century. At Nantgarw, and at Swansea more particularly, flowers would appear to have been used more profusely than any other kind of decoration.

Pinxton landscapes, although often in natural colours, were frequently in one only, as black, blue, or a warm brown, and sometimes in purple on a yellow ground, &c. Many represent views in the locality, or in other parts of Derbyshire and the neighbouring county of Nottingham, and the name of the view is usually written on the bottom of each piece. Numerous tea services were done with these slight landscapes, and in addition they were frequently decorated with small sprigs, probably as much to hide imperfections in the ware as for ornamentation.

In the writer's possession is a large jardinière with yellow ground, painted with three landscapes in compartments in natural colours. The centre and largest is a view in Dove Dale. These, although slight, are better than the usual run of Pinxton views. An illustration is given of this piece in part VI. of Mr. Chaffers' *Keramic Gallery*, plate 193. A pair of jardinières is described at page 62 of this work. The gilding of these three pieces is of a coarse and heavy character, and two of them are in a battered condition, but they are interesting as examples of the richer kind of goods which were manufactured at Pinxton.

China money tokens were issued by Mr. John Coke for the several amounts of half-a-crown, five, ten, and fifteen shillings. One of the value of five shillings, and dated "December 21, 1801," belonging to Mr. William S. Coke, a nephew of the manufacturer, was exhibited at the South Kensington Museum in 1872. He also had a pair of round jardinières, made at the same place, of extremely delicate paste, but rather feebly painted with figure subjects. In the account of Billingsley's life (page 62), is a description of two more important pieces of Pinxton china, which belong to the South Kensington Museum, and are exhibited there.

The quality of the ware which was made at Pinxton varied considerably, some being nearly as beautiful and transparent as that which Billingsley afterward made at Nantgarw, and some opaque as earthenware, chiefly through being short fired in the biscuit kiln, and full of other imperfections, as if from hasty and careless manufacture. Half the goods, or more, would appear to have been decorated with slight patterns, such as the Tournay sprig, or with a smaller sprig, one of the oldest of the Derby patterns, called "Hundred and twenty-nine."

Mr. Chaffers, in his *Marks and Monograms* (p. 610), 1870, says:—

> "A favourite pattern (at Pinxton) was called the 'French sprig,' or 'Chantilly,' technically called in the Derby works '129 sprig,' being an imitation of the Angoulême china, painted with a forget-me-not, or small blue corn flower, and a gold sprig laid on the white, edged with gold."

This description is incorrect, and furnishes an illustration of the errors into which amateur writers are liable to fall. Instead of the three names—"French sprig," "Chantilly," and "129" designating one pattern, each is applied to a totally distinct one. Thus, "Chantilly," as described p. 201, was the greatest favourite of the common patterns, and was done in large quantities at Derby; but if ever done at Pinxton it must have been rarely, as the writer never met with an example of it on that ware. "Tournay" or "French sprig" was known by the name of "Barbo" sprig at the Derby works. The same pattern at Worcester was called "Bourbon," of which possibly "Barbo" may have been a corruption, and the name indicates its French origin. It consists of several rather straggling blue spike sprigs, with green leaves. "129" is a smaller and neater sprig pattern, of which there is an illustration (plate IV). Although occasionally done with gold leaves at Pinxton, they were more commonly in green, sometimes in red, and occasionally the whole of the pattern was in the latter colour. In the general run of Pinxton patterns gold was rarely used, the edging being usually in blue, and sometimes in red or dark brown.

There is still some little china in the neighbourhood, but of late years it has been so much sought after that the owners now regard what they before considered almost worthless, as of immense value, and, if willing to part with it at all, expect an extravagant price. Several times the writer has been shown both oriental china, and also earthenware, as of Pinxton manufacture, and to throw a doubt on its genuineness was to give offence. About 1859 excavations were made at the back of the old works in order to form a sewer, and the writer then picked up a quantity of broken pieces of china, chiefly in the biscuit state, some of which had evidently been melted out of shape by over firing. Among them were pieces of lustre and of earthenware, the fragments of such pots as are used by cottagers. It by no means follows, however, that these fragments were of Pinxton manufacture from the fact of their having been dug up on the site of the old works, and among genuine specimens of the ware, although that fact might have been sufficient warranty to some eager bric-à-brac hunters!

The works stood at Pinxton Wharf, close to the little river Erewash and at the head of the Cromford canal, from which there was a tramway to Mansfield, one of the first railways used in this country for the carriage of goods and merchandise. Doubtless the convenience thus afforded determined the choice of the situation. The block of buildings has been converted into small dwellings, which are occupied by colliers. In 1870 a small gas company was formed for the purpose of lighting the neighbourhood, and the gas holder and buildings stand between the canal and the cottages in what is still called "China Factory Yard."

There is a good deal of clay in the locality, as there is in all coal districts, and it is said this circumstance first gave Mr. John Coke the idea of making china at Pinxton.

These clays are of a coarse character and do not enter into the composition of china bodies, but are used for the making of firebricks, and the seggars in which china is placed while burning.

When Pinxton china was marked at all nothing but a simple P was used, but examples so marked are somewhat rare. In the Derby Exhibition of 1871 part of a tea service was shown, painted with slight landscapes in colours, and marked with "N.P." and the number "300." The writer has two pieces marked with a "P." and "214." These numbers doubtless refer to the numbers of the patterns in the book at the works. The marks are in red. A "P" in blue is on a horn-shaped drinking cup, called by old china men a "beaker," and sometimes a "rummer," belonging to Mr. Fletcher, of Derby, a great nephew of Billingsley, from whom it came into the family.

It is considered that when Billingsley went to Mansfield he did not leave his receipts for the body and glaze with Mr. Coke, and, if so, that may account for the deterioration of the ware afterwards. Through the kindness of Mr. Hancock, of Worcester, who has Billingsley's receipts, the ingredients of the Pinxton and also of the Nantgarw bodies are here given.

PINXTON BODY.

Lynn Sand . . .	60 ℔.
Bone	40 ,,

5 lbs. potash dissolved in water, and the whole mixed together and made into bricks and fitted in the biscuit kiln—afterwards ground and mixed with Cornish clay in proportion to suit your mind.

NANTGARW BODY.

Bone	5 ℔.
Lynn Sand . . .	5 ,,
Potash	5 ,,

Mixed and made into bricks, calcined in biscuit kiln.

W. BILLINGSLEY.

CORRECTIONS AND ADDITIONS.

During the time this work has been in the printers' hands, and when too late to make the correction in the proper place, Mr. Walter Tiffin, of Salisbury, the author of *A Chronograph of Bow, Chelsea and Derby Porcelain Manufactories*, has informed the writer that he is in error in supposing, as stated at page 154, that he intended to call his statuette there described a portrait of Marshal Conway, but that he conjectured it to be either General Abercrombie or Lord Howe. It is unfortunate, as before stated, that none of Stephan's statuettes of naval and military heroes are included in the old price list of Derby figures, as that would have determined the identity of the portraits.

It may be interesting to state here that Mr. Tiffin has a valuable collection of Chelsea and Derby figures, 65 of which were exhibited at the South Kensington Museum in 1873-74. Among others in his collection may be particularized samples of figures and groups incised with the following numbers, 7, 10, 20, 21, 47, 64, 65, 74, 138, 179, 191, 256, 311. No. 21, is a fine statuette of Garrick as Richard III., and a reference to the old price list of figures, page 170, will show what the figures are which bear the other numbers.

At page 22 is an account copied from Mr. Chaffers' *Marks and Monograms*, of a number of Chelsea and Derby figures which were offered for sale by Duesbury in London in 1773, among which were portrait groups of the Royal

Family. Mr. Tiffin kindly furnishes me with the following information concerning these Royal groups:—

"In the principal group George III. is represented standing by a pedestal, on which he rests his left arm, his right hand resting on his hip. He is dressed in a Vandyke costume. His head is turned towards his right. On the pedestal is the crown, 'munde,' and sceptre on a cushion. The figure is in biscuit, and about ten inches in height. The pedestal is blue, white, and gold. It is placed on a separate plinth or stand, made to correspond, of dark blue, white, and gold. On the stand is the Chelsea-Derby mark in gold. The total height of the group is about 14 inches. A group of which the above is a description was sold for £47 at Messrs. Christie's in February, 1875."

"One of the Royal groups represents the Queen of George III., with the Princesses Charlotte and Sophia. The Queen is seated, and holds the little Princess Sophia standing in her lap, whilst the elder Princess is standing by her side. The third group consists of the young Prince George (Prince of Wales, afterwards George IV.), Frederick, William, and Edward, the last of whom is on the ground playing with a dog. The two older Princes stand at the back. These groups are also on stands corresponding with that on which the figure of the King is placed. The two groups last described belong to Lord Carrington, and are now (1875) exhibited in the Bethnal Green Museum. These groups are all modelled from the picture by Zoffany, painted in 1770, of which a large mezzotinto by Earlom was published in October of that year. These Royal groups are interesting in many ways, as historical specimens of the manufacture, and as showing that the Chelsea-Derby mark was used in 1772."

"A finely modelled figure of Lord Chief Justice Camden was sold at Mr. Bohn's sale at Messrs. Christie's in the spring of 1875. He is represented in wig, and in the crimson robes of the Lord Chief Justice. His left arm rests on a book inscribed 'Coke.' His right hand is on his breast pointing to his heart. The book is on a pedestal with bas-relief of justice holding the scales. This statuette is marked with the anchor, but it has much the appearance of a Derby figure. As he is represented in his judge's robes it was probably made before 1766, when he was created Lord Chancellor, and after 1762, when he was made Lord Chief Justice. This fine statuette is about 13 inches in height, and at the sale excited lively competition, the last bid, £107, being made by Mr. Attenborough."

Mr. James Rowse, of whom there is a short account, page 121, is now (1875) in the employ of Mr. Hancock, at Derby. When he served his apprenticeship at the old factory he worked in the same room with Pegg the Quaker, Robertson, Cotton, Corden, and others, of whom accounts are given in this work. William Pegg he describes as having always been kind to the apprentices to flower painting, and as taking pleasure in giving them instructions in his art. At a night, when the day's work at the factory was over, Rowse and others of the boys were in the habit of attending at Pegg's house, where he seemed to take great pleasure in giving them lessons, the only recompense he would receive for his trouble being the drawings which they did under his tuition.

To the instances which have been given of several who commenced their careers at china manufactories, and afterwards obtained distinction in some branch of the fine arts, might have been added Mr. Thomas Brock, a sculptor of high promise. His grandfather, Joseph Brock, worked as a gilder at the Derby factory for the first quarter of the present century, and afterwards, for more than another quarter of a century, at Worcester. He died at the house of a son in Birmingham, in 1870, in his 89th year. Mr. Thomas Brock, the grandson, served his apprenticeship at the Worcester Royal Porcelain Works as a modeller, and shortly afterwards removed to London, where he was employed in the studio of the late J. H. Foley, R.A., of whom there was a fine bust by Mr. Brock in the Royal Academy Exhibition of 1873. Since the death of Mr. Foley, Mr. Brock, of whose talent his late master had a high opinion, has been engaged to superintend the completion of the important works which that eminent sculptor left unfinished. Mr. Brock is a constant exhibitor at the Royal Academy, and the statue of Baxter, recently erected at Kidderminster, was his work.

Miss Duesbury, granddaughter of the founder of the Derby China Factory, of whom mention is made in the preface, at page 157, and in other parts of this work, died in London, on the 24th of January, 1876, in her 88th year.

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